THE MARLBOROUGH GEMS.

On Monday, June 26, 1899,

And Three Following Days.

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Boston Museum Report '90

satrap, and Darius watching the act from his chariot. Both of them we find on the cup, not copied in every detail, as this would have made too much confusion in such small relief, but with sufficiently close resemblance in the attitudes of the men and horses, and in costumes and accoutrements, to leave no doubt of the fact.

Hartwig's description and illustration make it unnecessary for me to attempt a detailed account of the sixteen figures of which the composition consists. Ten are mounted, four are fighting on foot, and two — Darius and his charioteer — are in a quadriga. Aside from the two groups mentioned, none of the figures are repetitions of those in the mosaic; yet Hartwig is undoubtedly right in thinking that, as the same dash and spirit, the same style of composition, characterize all the figures on the vase, it is unlikely that those which are not duplicated in the mosaic were invented by the potter. He suggests, therefore, that they too were borrowed from the original painting, which may have contained more figures than are represented on either the vase or the mosaic.

The Museum now possesses three of the eleven known cups by Popilius, the other two being Nos. 4 and 6 in Siebourg's list, published in the *Römische Mittheilungen*, 1897, pp. 41 ff.

Diameter, M.0.116; height, M.0.073. A slight break in the rim, repaired.

GEMS.

A. From the Marlborough Collection.

For the sake of convenience, all the gems, whether ancient or modern, which were purchased by the Museum at the sale of the Marlborough collection, are brought together here. The sale took place in London, on June 26–29, of this year. Since 1875 the collection has been in the possession of David Bromilow, Esq., of Bitteswell Hall, Lutterworth, Leicestershire, to whom it was sold by the grandfather of the present Duke. It was formed by the third Duke, in the second half of the eighteenth century, and its importance was greatly enhanced by the fact that it included the famous collection of Thomas Howard, Earl of Arundel in the time of Charles I. In the following description I have specified the gems which came from the Arundel collection, not merely as a matter of curiosity, but because the fact that they belonged to that collection enables us to trace their history with certainty back to the year 1646, in which the earl died, and thus places them safely

beyond the dangerous period of the eighteenth century, in which so many skilful forgeries were made.

The "Sale Catalogue" referred to in each description is that prepared for the recent sale, and is an abridgment of the catalogue by Mr. H. Nevil Story-Maskelyne, which was "printed for private distribution," in 1870. I have not had access to a copy of this, and do not know how closely it is followed in the Sale Catalogue; but the numbers are the same. "Marlborough Gems" refers to the folio, in two volumes, issued by the third Duke, in 1780 and 1791 (reprinted by Murray in 1845), with engravings by Bartolozzi from Cipriani's drawings. "Reinach" refers to Salomon Reinach's reproductions of these in his *Pierres Gravées*, Paris, 1895.

1. Cameo. The Nuptials of Eros and Psyche. This is the famous "Marlborough Cameo," which was, as the London *Times* said in its account of the sale, "by far the most celebrated of all the gems in the entire collection." The stone is a sardonyx, oval in shape, the upper layer an opaque, pale brown which merges into a thin layer of white, the latter having a bluish tinge against the jet-black sard which forms the ground. The sard is slightly cloudy on the surface. The design is cut in the lighter colors, with wonderful delicacy, the figures arranged in a frieze-like band along the middle of the stone, with a considerable margin above and below them. In the upper space is the inscription Τρύφων ἐποίει, one word above the other.

The composition is so well known that I need not describe it. From the time of its first publication by Jacques Spon, in 1679, to the present day, it has been, to quote the words of the Sale Catalogue, "reproduced in all sorts and materials of art, perhaps oftener than any similar subject."[1]

[1] Spon's original publication of it was in his *Miscellanea*, p. 7, tab. III, where he described the illustration as *ex gemma Petri* [*i. e.*, Pirro] *Ligorii*. In 1682 he published it again in his *Récherches curieuses*, this time stating that "cette belle planche est tirée d'apres le dessein d'une pierre prétieuse; dont la copie est dans les desseins de feu Monsieur de Bagarris." (Bagarris was associated with the court of Henri IV. as antiquary, in the early part of the seventeenth century.) Bartolozzi engraved it, from a drawing by Cipriani, for the third Duke of Marlborough's publication of his collection. Wedgwood reproduced it in different colors and in sizes varying "from the largest oval plaque to the minutest ring gem for a lady's finger." — Meteyard's *Life of Wedgwood*, II, pp. 357 ff. Until the present

There are, however, one or two details about which there has been either a doubt or a difference of opinion. An examination of the original shows clearly that the thing by which Eros and Psyche are being led is a knotted fillet, of a type common in Greek art, and not a cord, chain, or string of beads, as various writers have suggested.[1] The seat at the right end of the composition has usually been explained as the nuptial couch or bed. Among others, Furtwängler, Otto Jahn, and the Sale Catalogue of the Marlborough Collection have so described it; but its shape as well as its diminutive size are against such an interpretation. The size might, perhaps, be regarded as an instance of "artistic license," but it would have been quite possible for the artist to suggest a large couch had he wished to do so, even within the limits of his composition, as we can see from our Danaë gem.[2] The simplest and most natural explanation is that it is a chair, and I shall try to show its significance later.[3]

The date of the cameo is a subject about which there is no general agreement among authorities. There is probably no other important gem of which the origin has been disputed so long, and so warmly, without a satisfactory result; and certainly no other has retained the same high prestige through all the attacks which have been made upon its antiquity. This is due to its remarkable

year students have relied for their knowledge of it chiefly on the old casts made by Tassie and Cades. During the twenty-four years since the sale of the collection to Mr. Bromilow, this gem, like the others, has been practically inaccessible, and until this year it has not been reproduced by any modern process. The Sale Catalogue has an enlarged photographic plate of it (p. 26) which is, of course, correct in details, but the enlargement is made at a considerable sacrifice of the beauty of the workmanship. On the whole, the most satisfactory reproductions of it I have seen are the photographs made since its arrival here by Mr. Chester A. Lawrence of this city. These are to be had at the Museum.

[1] My attention has been called to another gem in the Marlborough collection (No. 643), on which this knotted fillet occurs. The gem is in the nature of a love-token, and its device is a hand twitching an ear. It has an appropriate inscription, and the fillet is inserted as a type or symbol merely. The gem is ancient, but of late Roman date.

[2] *Twenty-third Annual Report*, p. 39, No. 25; Tyszkiewicz Sale Catalogue, No. 267.

[3] Brunn, in his description of the cameo, *Künstlergeschichte*, II, p. 635, recognized that this was a chair, but the reason for its introduction in the composition escaped him.

intrinsic beauty, which has compelled admiration in spite of varying opinions. The feeling of those who do not accept it as an antique is well expressed by King, in his *Handbook of Engraved Gems* (p. 338, note): "Careful and repeated examination of the cameo forces me, with regret, to endorse this judgment of Dr. Brunn's [that it was a work of the sixteenth century], still, however, placing the work for beauty, grace, and execution, at the head of its class, whether antique or Cinque-cento."

Our knowledge of its history carries it back beyond all doubt to the early part of the seventeenth century, when it was in the Arundel collection; and if the statement of Spon which I have quoted in the note on p. 89, that it belonged to Pirro Ligorio, was well founded, this would take it well into the sixteenth century, as Ligorio died in 1580. The possibility of its being a modern, or eighteenth-century, forgery is therefore excluded, and the dispute has been confined to a choice between two periods, the Graeco-Roman and the Renaissance.

The doubt about its antiquity appears to have been expressed first by Heinrich Köhler, at the beginning of the present century.[1] He placed it among those gems "the antiquity of which is uncertain on account of the style as well as the inscription," but it should be said that his knowledge of it was derived from casts of the gem, not the original. A more serious attack, and one which has had great influence upon subsequent opinions of the gem, was that of Brunn, in his *Geschichte der griechischen Künstler* II, pp. 635 ff.[2] For reasons which it would take too much space to discuss in detail here, he came to the conclusion that it was a product of the sixteenth century. Against his judgment it was defended vigorously, and with some asperity, by Stephani of St. Petersburg,[3] who thought the inscription a forgery, but was so convinced of the antiquity of the gem itself that he lost patience with those who could admit even the possibility of a doubt. And

[1] In his *Abhandlung über die geschnittenen Steine mit dem Name der Künstler*. This was republished in his *Gesammelte Schriften*, 1850–53, Vol. III, in which see p. 201.

[2] His statement is translated in full by King, in his *Handbook*, pp. 336 ff. Brunn rather implies that Otto Jahn (*Beiträge*, p. 173) was also doubtful about the antiquity of the cameo, but Jahn's words do not give that impression. He notes one or two details as unique or unusual, but does not express suspicion on that account.

[3] *Compte Rendu de la Commission*, etc., 1861, pp. 169 ff.

thus the dispute has continued to the present time. Two of the best experts in gems now living differ as widely on the subject as any of their predecessors. I refer to Dr. Murray of the British Museum, and Prof. Furtwängler of Munich. Both of them have examined the original recently, and as a result of their examinations Dr. Murray has stated in a letter to me his opinion that it is a work of the Renaissance, while Prof. Furtwängler has repeated, with characteristic force, the conviction he expressed in the *Jahrbuch des archaologischen Instituts* 1889, p. 59, that it is ancient beyond all doubt.[1]

With absolute divergence of opinion on the part of two such authorities, it is hardly to be expected that the question can be settled either way by actual demonstration. Since the gem has come into our possession, however, I have studied it with great care from the point of view of style, in the endeavor to find some detail in which the Renaissance artist, if it were done in that period, should betray himself by ignorance. It is fortunate that we do not have to take into consideration the gem-cutters of the eighteenth century, as their knowledge of and sympathy for the antique methods of rendering small details were marvellous; and their work might well defy an examination of this kind, especially in comparison with a gem of the Graeco-Roman period, to which their imitations were chiefly devoted. If the design had consisted of a single head, or even of one entire figure, it is conceivable that a Renaissance forger should have been able to attain such correctness of detail as to avoid betrayal; but with five figures, and a number of accessories, all apparently arranged with entire freedom in a composition which, so far as we know, is absolutely unique, it is at least highly improbable that he should have been able to make his work so correct that it would stand the closest scrutiny and comparison with ancient works to-day, when our range of material and our knowledge of the principles and methods of representing types are so much larger than they were in his time. The result of this study has been to convince me that Furtwängler's view is the right one, and further than this, the details of the figures and their accessories all fit so consistently into one period that I believe we may fix the date of the gem with

[1] This is also in a letter to me, his words being, "Es ist über jeden Zweifel absolut ächt." I trust we may look for a fuller expression of his views in his History of Gems, which is soon to appear.

a fair degree of accuracy, in the early part of the Roman Empire. It seems to me to bear every mark of being executed under the same influences as the *Amoretti* scenes in the Pompeian wall-paintings, and other kindred subjects in reliefs; and perhaps may therefore be traced to Alexandria, though I cannot enter upon that part of the question here. The argument of the excellence of the execution, the question whether there was any artist of the sixteenth century who was capable of such exquisite gem-cutting, I waive, as one about which absolute certainty may not be attainable. The question seems to me a fair one, and so far as I know, it has not been met by those who favor the Renaissance theory; but that any artist of that period could have made his work conform so closely and in so many minute details to the work of the age to which I have referred, I cannot believe without positive proof, such as has not yet been brought forward. The proportions of the figures, the style in which they are modelled, the types of the faces, the arrangement of the hair on the three heads which are visible, the shape of the torch, the basket and the chair, the folds of the drapery of the Psyche, and those of the figure carrying the torch, the knotted fillet, the butterfly-wings of Psyche, with their little spots, — is it possible that a sixteenth-century artist should have rendered all these so exactly in the ancient manner? Or, if he were making a forgery, is it probable that he would have ventured to put the wings of Psyche in front of her? If he were a Greek it is easy to understand that he should have resorted to this naïve manner of introducing them, because there was no room for them behind; but if a forger or imitator felt them to be necessary, would he not have placed his figure so that he could show them in their proper place? Brunn objected to the composition of the groups in parallel lines upon an oval surface. I am not sure whether an analogy for this can be found on gems, but the same kind of composition in a round space occurs on coins and medals of the Roman period.

The only detail for which no analogy has yet been found, is the veil covering the heads of both the bride and groom. This I believe is unique in modern as well as ancient art. I am told that in some parts of Europe, notably in France, it was the custom in the XIII and XIV centuries to place a veil over the heads of the bride and bridegroom during a portion of the wedding ceremony, and that this custom lingered in certain districts down to the present

century; but the act was a momentary one, performed while the bridal couple prostrated themselves before the altar, the veil being removed before the end of the ceremony.[1] The true explanation of its introduction here, and with it the correct interpretation of the subject, I believe to be substantially that given by Furtwängler,[2] namely, that what is represented on the gem is not a wedding procession, or the escort of the bride to the nuptial couch, but the initiation of the pair into some rite associated either with marriage in general, or with their mystic union. Therefore the veil over their heads is not a bridal veil, but one used commonly in ceremonies of initiation. There are a number of reliefs of the Roman period illustrating initiations into mysteries, which have been collected and published by Ersilia Lovatelli, in the *Bullettino della Commissione archeologica di Roma*, 1879, pls. II–V. In all of these the initiation is that of a single individual only, so that they do not help us as regards the couple; but a comparison of them shows that the person initiated wore a veil covering the face as well as the head, that a basket of the *liknon* type, like the one on our gem, was held over his head as he was led in, that the torch was a usual if not constant accessory, and that during some part of the ceremony the person, still veiled, was seated upon a chair which had neither back nor arms. The chair at the right of the group is therefore in all probability the seat to which Eros and Psyche are being led for this part of the initiation, and has nothing to do with a nuptial couch. The cloth which is grasped by the Eros who stands over the chair is a covering like those seen on the seats in the reliefs referred to. Such coverings are common in works of the Roman period. We find them on reliefs, and in the Pompeian wall-paintings.[3] This Eros is usually described as removing the cloth, but from his action he might equally well be drawing it over the chair, and the illustrations referred to show that the chairs and thrones usually had a cloth thrown over them when occupied.

With regard to the authenticity of the signature, I do not feel competent to form an independent judgment. As Furtwängler has made a long and thorough study of artists' signatures on gems,

[1] For my information on this subject I am indebted to the kindness of the Very Rev. Father Hogan, head of the St. John's Ecclesiastical Seminary at Brighton, Mass.

[2] *Jahrbuch des archäologischen Instituts*, 1889, p. 58.

[3] See, for example, *Museo Borbonico* VIII, XX, 1 & 2; IX, III; X, XLIV.

I have great confidence in his opinion, and he believes the inscription to be genuine as well as the gem itself. A gem-cutter by the name of Tryphon is known through a single allusion to a work of his in an epigram by Addaeus (*Anthol. Palat.* IX, 544). The date of this poet is not definitely known; but what little evidence there is upon the subject, would not preclude the possibility of placing Tryphon in the period to which I have assigned the cameo.[1]

Length, M.0.045; width, M.0.037. Since its arrival here the cameo has been removed from its former gorgeous setting, as the size and elaborateness of the framework, and the eight brilliant jacinths which adorned it, overpowered the delicate beauty of the gem.

2. Roman Cameo. Of sardonyx, ivory-white on brown. Aurora driving a two-horse chariot to left. The cutting of the relief is unusually bold, the near horse being almost detached from the background. The near wheel of the chariot was practically free, and apparently attached to the axle by a small silver pin. The wheel is now missing, as are also the greater part of the left fore and hind legs of the horse, and the lower half of its head. The horses are executed with great freedom and spirit; the execution of the goddess is more mannered. From the Arundel collection. *Sale Catalogue*, No. 271; *Marlborough Gems*, II, pl. xlix; Reinach, pl. 117, No. 49. Length, M.0.039. Mounted as a pendant, in a modern setting.

3. Cameo. Probably Roman. (Story-Maskelyne thinks it probably Siculo-Greek. See Reinach, p. 121, bottom.) Of jasper onyx, ivory white on black. Aurora driving a two-horse chariot to left. The subject is the same as that of the preceding, and the composition similar, — "indeed the two gems might both have been copies from the same original," — but the relief is not so bold, and the execution is less spirited. From the Arundel collection. *Sale Catalogue*, No. 272, where it is illustrated; *Marlborough Gems*, II, pl. xlviii; Reinach, pl. 117, No. 48. Length, M.0.039. Mounted as a pendant, in a modern setting.

4. Greek Intaglio. Of sard. Hermes walking to left, playing upon a lyre. This is the most beautiful intaglio which the Museum at present possesses, and it may with strong probability be assigned to the fourth century B. C. (Story-Maskelyne says, "It can hardly be of a later date than the third century B. C.") Hermes is represented as youthful and beardless, both

[1] See Brunn, *ubi supra*, p. 635.

head and figure modelled with all the beauty of a fourth-century statue. His petasos hangs at his shoulder, from which also his chlamys falls in a few simple folds, reaching almost to the ground, and leaving his body practically nude. He wears winged sandals. The lyre is of the type associated with Hermes. Its body is not visible, but the arms are made of goat's horns. *Sale Catalogue*, No. 165, where it is stated to have been "figured by Worlidge (No. 6 of his etchings) as an Apollo." See also the Introduction to the Catalogue, p. viii, note. Height, M.0.025. Set in a modern ring.

5. Late Greek Intaglio. Of sard. This is the so-called "Bacchus and Ariadne," with the signature of Hyllos (ΥΛΛΟΥ), which was one of the noblest gems in the collection. As regards the subject, the title given above is that by which it is generally known, but Brunn (*Künstlergeschichte* II, p. 512) appears to have been the first to recognize that it really represents a Triton and Nereïd, and Reinach (p. 114, No. 40) has rightly followed him. It is difficult to see how any other subject could have suggested itself to those who examined either the original or a good reproduction, as the types are thoroughly characteristic and unmistakable. The two figures are evidently floating on the waves, the water being indicated in front of the Triton, with a dolphin on the surface; the attitude of the Triton is quite impossible except upon the assumption that his body terminates in a fish's tail; the Nereïd is seated upon this, with her arm around the neck of the Triton, while he holds the end of her garment in one hand and steadies her with the other. The two small Erotes accompanying them have their counterparts in the well-known relief of the Nereïds and Tritons in Munich.

The date of the gem and the authenticity of the signature have been disputed. Brunn (*ubi supra*) put the stone into the category of those which were either highly suspicious or undoubtedly false. He had never seen the original, and apparently formed his opinion from the Cades impression. King, in his *Handbook of Engraved Gems* (p. 289, Note), speaks of it as "the grand and indubitably genuine intaglio and signature."[1] In his article on Hyllos,[2] Furt-

[1] There is some confusion in King's note, owing to Brunn's having called the subject a Nereïd and Triton, while to him it is Bacchus and Ariadne. It is evident, however, that both are speaking of the same gem.

[2] *Gemmen mit Künstlerinschriften*, in the *Jahrbuch des archäologischen Instituts*, 1888, pp. 306 ff.

wängler does not discuss this stone in particular, though it is among those about which he follows Brunn, "so far as I know them." Since seeing the Marlborough collection last summer, however, he has expressed himself as convinced of the genuineness of the work itself, but thinks the signature modern. Reinach (*ubi supra*) accepts the signature as well as the design. After careful examination, I believe the work to be genuine, and late Greek rather than Roman; but about the inscription I am not prepared to offer an opinion.

Sale Catalogue, No. 187. "This gem appears to have been one of those collected by the third Duke." *Marlborough Gems*, I, pl. XL; Reinach, pl. III, No. 40. Height, M.0.016. Slightly broken at the top and bottom. The outline is irregular, and the stone may have been larger originally. Set in a modern ring, the breaks at the top and bottom filled out with gold.

6. ROMAN INTAGLIO. Of red sard. A female figure, called "Spring," walking rapidly to left. She wears a Doric chiton, and himation, both of which are fluttering behind her. In one hand she holds an end of the himation, and in the other a fold of the skirt of her chiton. In front of her runs a small Eros, and behind her is a tree. From the Arundel collection. *Sale Catalogue*, No. 265. Height, M.0.015. Set in a ring which is apparently ancient.

7. INTAGLIO, probably late Greek. Of cinnamon garnet, cut *en cabochon*. A nude satyr of the Hellenistic type, walking to right. In one hand he holds a bunch of grapes above his head, squeezing the juice into his mouth; in the other he carries a second bunch at his side. The cutting is exquisite, and while the surface may have suffered somewhat from polishing, Reinach's statement (p. 120, No. 45) that the gem has been ruined by it, is decidedly too strong. From the Arundel collection. *Sale Catalogue*, No. 215; *Marlborough Gems*, II, pl. XLV; Reinach, pl. 117, No. 45. Height, M.0.016. Set in a modern ring.

8. ROMAN INTAGLIO. Of sard. Portrait of an old man, profile to left. The type is that of the so-called portraits of MAECENAS, on which see Bernoulli, *Römische Ikonographie*, I, pp. 238 ff. This head resembles the gem in the Cabinet des Médailles (Bernoulli, Fig. 34) more than that in Naples. From the Arundel collection. *Sale Catalogue*, No. 517. Reinach, pl. 119, No. 58, p. 121 (from loose plates of the *Marlborough Gems*). Height, M.0.012.

9. Roman Cameo. Of green turquoise. The busts of Livia and the Young Tiberius. The stone is lunette-shaped, and the figures are carved in high relief, so grouped that Livia is looking down at her son, whose face is turned up towards hers. This is a gem of extraordinary beauty, "the work as perfect as the stone is remarkable," and it represents the gem-cutting of the early Empire at its best. The stone has been broken into a number of pieces, which are skilfully readjusted, with nothing missing, and very slight damages to the surface, though the cracks are apparent. From the Bessborough collection. *Sale Catalogue*, No. 414; *Marlborough Gems*, I, pl. x; Reinach, pl. 109, No. 10. Height, M.0.031; width, M.0.038. This was mounted as a pendant, in an extremely ornate setting, all of which has been removed, with the exception of the band immediately surrounding the gem, by which the pieces are held together.

10. Fragment of an Onyx Cameo, white on gray. Probably Roman, of the early Empire. At the left are a nude young satyr, his back towards the spectator, and an old Silenos, the latter reeling. (I can see no indication that the satyr is "lifting along Silenus," as described in the Sale Catalogue.) At the right is a Maenad, clad in a thin chiton, who stands full-front, playing upon cymbals. *Sale Catalogue*, No. 209; *Marlborough Gems*, I, pl. xlix; Reinach, pl. 112, No. 49. Length, M.0.022. Mounted as a pendant, in a modern ring.

11. Roman Cameo. Of sardonyx, yellow, white, and brown. Portrait bust of Antonia (?) laureate, profile to right. Of the early Empire. From the Arundel collection. *Sale Catalogue*, No. 414; *Marlborough Gems*, II, pl. xxvii; Reinach, pl. 115, No. 27. Height, M.0.042. Mounted as a pendant, in a modern setting.

12. Roman Intaglio. Of sard. Portrait-bust of a lady, probably Sabina, profile to left. Of fine workmanship. *Sale Catalogue*, No. 454; *Marlborough Gems*, I, pl. xix (as Marciana); Reinach, pl. 109, No. 19. Height, M.0.014. Set in a modern ring.

13. Roman Intaglio. Of yellow paste. A full-armed warrior, mounted, profile to right, thrusting at a nude opponent, who has fallen to one knee and is defending himself with his shield. His right hand, grasping his sword, rests on the ground. *Sale Catalogue*, No. 617. A similar design, said to be on obsidian, is figured in the *Marlborough Gems*, II, pl. xxxix; Reinach, pl. 116, No. 39. Length. M.0.034.

14. Renaissance Cameo. Of sardonyx, white on brown. A satyr stands with his body turned towards the right, but not in profile, holding on his left knee an infant, whom he is teaching to play the syrinx. His left foot is raised, the toes resting upon a scabellum(?). He wears a long nebris, or skin, which is fastened about his neck and hangs behind his body, like a chlamys. From the Arundel collection. *Sale Catalogue*, No. 220; *Marlborough Gems*, I, pl. xliv; Reinach, pl. 112, No. 44. Height, M.0.022. This was mounted in a modern ring, but has been removed from its setting.

15. Renaissance Intaglio. Of sard. Two nude satyrs playing upon pipes, in front of a herma of Pan. The one at the right is youthful and beardless. He is seated upon a draped cippus, which is decorated with a ram's head, and a small Cupid is running towards him. The other is bearded, and stands almost full-front. Both are modelled with the over-elaboration of muscular surfaces which is characteristic of the followers of Michelangelo. From the Arundel collection. *Sale Catalogue*, No. 225. Height, M.0.024. Mounted as a swivel, in a modern setting.

16. Shell Cameo. Italian, of the sixteenth century, representing the Death of Meleager, in a composition which includes twenty-seven minute figures in flat relief. From the Arundel collection. *Sale Catalogue,* No. 325. Length, M.0.035. Set as a pendant in a narrow gold band.

17. Modern Intaglio. Of onyx, white on milky brown. Bust of Caracalla, draped, three-quarters front to right. By John Pichler(died 1791), and signed ΠΙΧΛΕΡ ΕΠΟΙΕΙ. Height, M.0.02. It was mounted in a modern ring, but has been removed from its setting. *Sale Catalogue*, No. 490.

18. Modern Intaglio. Of chalcedony. Head of the Eros of Centocelle, in the Vatican, finely executed. By L. Marchant (died 1812), and signed MARCHANT F. *Sale Catalogue*, No. 582, where it is stated to have been recorded in the hand-writing of the third Duke of Marlborough as being a copy from a work by Fiamingo; a head of Susannah! Height, M.0.02. Set in a modern ring.

19. Modern Cameo. Of jasper onyx, yellow on dark green. A lion walking to right; style and action suggestive of the Barberini Lion. Eighteenth century. *Sale Catalogue,* No. 718. Length, M.0.021. It was mounted in a modern ring, but has been removed from its setting.

B. From Miscellaneous Sources.

20. Babylonian Cylinder. Of chalcedony. A four-winged god, holding up a winged bull with one hand, and a winged, human-headed ibex with the other. Behind these, in two-thirds size, a male divinity with four wings and bird's legs, walking to left, under a bird with spread wings. Length, M.0.028.

21. Small Cylinder. Of hematite. Principal group, a goddess, seated profile to right, between two standing figures. In the field, a vulture, scorpion, monkey, star, and crescent. Behind this group: above, two sphinxes sitting vis-à-vis; in the middle a guilloche; and below, two kneeling figures like the early Greek Medusa. Length, M.0.02.

22. Conoid Gem. Of bluish chalcedony. On the base a female divinity, holding up two griffins by the throat. Each griffin presses one hind leg and one fore leg against her. On one side of the cone an Oriental king adoring a star; on the other a cock standing on a square base. Graeco-Persian of the fifth century B. C. Height, M.0.025.

23. Etruscan Scarab. Of murky sard, with yellow jasper spots. A youth, bending forward to left, and writing upon a tablet. Behind him a head emerges from a rock. The youth is probably represented as consulting an oracle. This design is not uncommon. For an illustration of it, see King's *Handbook of Engraved Gems*, p. 362, No. 31 (slightly different in details). Style severe; the design is surrounded by a cable border. Height, M.0.014. Set in a modern ring.

24. Greek Scaraboid. Of sard. A dog, standing with his body towards the right, and scratching his head with one of his hind paws. Cable border. Fifth century B. C. Length, M.0.012.

25. Greek Scaraboid. Of sard. A stag browsing, profile to right. From the Morrison collection. Fifth, or early fourth century B. C. Length, M.0.015. Pierced, and mounted as a swivel in a modern ring.

26. Greek Intaglio. Of sard. Female head, profile to left, of the noble type of the second half of the fifth century B. C., with broad face, simply modelled; large neck, and rather short hair, which is beautifully rendered, and gathered up behind like that of the "Lemnian" Athena. The top of the shoulder is also included, and shows that she wears a Doric chiton. Height, M.0.013. A

For sale of Prints of
Northumberland Seats see
Dibdin's Bibliomania
Ph 441-444

Ho Devonshire Seats see
Bebes' anecdote, & Lit.
Vol 1, 82-6

24 A hunting-knife, with horn grip, the blade engraved with portrait of Charles II. and the Royal Arms, and with silver knuckle-guard chased with medallion heads—*—17th Century*

25 Another, with ivory hilt mounted with silver plaques chased with hunting scenes, and ivory sheath carved with stag and boar hunting, and silver mounted—*French, temp. Louis XV.*

26 A Vase, of rock-crystal, elaborately mounted with enamelled gold, in the style of the 16th Century, with figures of Perseus, a winged dragon, and Andromeda, with masks and strapwork round the borders—9½ *in. high*

The following were formerly part of the Marlborough Gems. 3/7/23

27 An intaglio, on a fine jasper agate, banded with brown and white, representing Apollo with his bow and a spread chlamys, in gold mount

An Arundel Gem (*Cat. Thec. E, No.* 27)

28 An intaglio, on a red sard, with bust of Aphrodite to left

An Arundel Gem (*Cat. Thec. A, No.* 7)

29 An Intaglio, on a pale green jasper, with head of Isis, and on the reverse an Egyptian distyle temple, with bust of Hator in the centre, set in a gold ring

30 An Intaglio, on a fine sardonyx, representing a full-length nude figure, his right arm extended, and left drawn back to his head, set in a Louis XIII. gold frame painted with flowers in colours on white enamel ground

An Arundel Gem (*Cat. Thec. E, No.* 6)

31 An intaglio, on a sard agate, representing Venus Victrix in profile, with an erect javelin before her

Figured in "Marlborough Gems," vol. ii, No. 6, *where it is called a Phryne*

An Arundel Gem (*Cat. Thec. E, No.* 4)

32 An Onyx Cameo, representing Horatius Cocles defending the bridge, with Mars appearing in the clouds, carved in a white layer on a grey base, in gold mount with enamelled edge

An Arundel Gem (*Cat. Thec. B, No.* 42)

33 A shell cameo, carved with a Bacchanalian procession in the Renaissance style, in gold frame

An Arundel Gem (*Cat. Thec. D, No.* 12)

34 An Intaglio, cut on a large pebble of amethyst, representing a full-faced head of Jupiter Serapis

A Bessborough Gem (*N. Cat., No.* 14)

35 An amethyst cameo, with full-faced bust of the Empress Faustina the Elder

An Arundel Gem (*Cat. Thec. C, No.* 15)

36 A Cat's-Eye Cameo, representing a lion's head in full relief, in gold frame with scroll border set with a pearl

37 A large bloodstone cameo, carved with a profile head of Agrippa wearing a laurel wreath

38 An Onyx Cameo, carved with a profile head of a warrior wearing Classical helmet and elaborate armour, cut in an opaque white layer on grey ground, set in a gold frame of scroll design studded with sapphires and other stones

This gem came into the Bessborough Cabinet from the Medina Collection. It had before been in that of Lord Halifax. It passed for King Pyrrhus (*Bess. Cat., No.* 38M)

Figured in "Marlborough Gems," vol. ii, No. 7

Wal 109 / 2823-5-6

CATALOGUE

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34 & 35, *New Bond Street, London, W.* (1)

Telegraphic Address:
"*Abinitio, Phone, London.*"

Telephone: (2 *lines*)
Mayfair 1784, 1785.

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J. D. BEAZLEY.

only are many persons hitherto nothing

for his *Neue Zeitschrift für Musik* is one of Wagner's lightest and liveliest skits; it might have been written by a Frenchman. To have treated the work in any other way would have been a mistake. One serious touch was, it seems, added by Schumann himself, that is, a quotation from Rückert, by way of heading, which ran thus:—

Das ist am allermeisten unerquickend,
Dass sich so breit darf machen das Unächte,
Das Aechte selbst mit falscher Scheu umstrickend.

THE MARLBOROUGH GEMS.

TO THE EDITOR OF THE TIMES.

Sir,—In reply to Mr. Story Maskelyne's letter referring to the sale catalogue of the Marlborough gems, we have only to say that the present catalogue is a reprint, with a few alterations to bring it up to date, of that prepared by the seventh Duke of Marlborough, when the gems were sold by our firm in 1875.

Your obedient servants,
CHRISTIE, MANSON, AND WOODS.

8, King-street, St. James's-square, S.W., June 22.

9 GEMS.—A Collection of Fifty Prints from Antique Gems, in the Collections of Earl Percy, the Hon. C. F. Greville, and T. M. Slade, *beautifully engraved in mezzotint* by John Spilsbury, LARGE PAPER, 4to, *maroon mor. extra, g. e.*, 14*s J. Boydell*, (1781) Slightly foxed.

15683 Agostini (Leonardo) le Gemme antiche figurate, 2 vols. 4to. *First impressions of the frontispiece, portrait, and the* 271 *beautiful engravings by Galestruzzi, including* THE FOUR SUPPRESSED PLATES, *calf, very neat, but not uniform,* 2*l.*12*s.* 6*d.* *Roma*, 1657-69

A similar copy sold for 171 francs at the La Vallière sale.

"Cette édition est rare, et on la recherche à cause des figures dessinées et gravées par J. B. Galestruzzi dont elle est ornée, et qui occupent deux cents quatorze planches, non compris le frontispiece et le portrait de l'auteur. Elle doit être complétée par une seconde partie ou supplément, qui n'a paru qu'en 1669, et dans lequel se trouvent seulement cinquante-trois planches. Le Duc de La Vallière en avait un exemplaire, plus ample que les autres de quatre planches, à la fin de la première partie (*vendu* 171 *francs*). Ces planches sont également gravées par Galestruzzi; mais comme elles ne sont ni cotées ni décrites, il est présumable qu'elles ont été supprimées avant que l'ouvrage fut publié; on en devinera facilement le motif en lisant leur titre ci-après:—I. *Figure in atto disonesto, in ametista;* II. *Dio dell' Orti, agata nera;* III. *Dio Priapo, in corniola;* IV. *Altro Dio Priapo, in corniola.*' —*Brunet.*

413 Gems.—A Collection of 427 ACTUAL PLASTER CASTS, FINE SHARP IMPRESSIONS OF GREEK AND ROMAN GEMS, copied from the originals in the Museo Capitolino, Museo Sommariva, Museo di Napoli, Homini Illustri, Nel Museo Capitolino, Operi di Thorwaldsen, Operi di Gibson, Edifici Monumenti in Vari Luoghi, Opere di Canova, contained in 11 book-shaped boxes, opening back and front, hf bnd in leather, not quite uniform, with MS. descriptions, £3 3*s* *Circa* 1820

In Roma da Bartolemeo Paoletti e Pietro Figlio dimoranti di Studio in Piazza di Spagna numo 40.

2685. DACTYLIOTHECÆ UNIVERSALIS; being a Collection of Four thousand one hundred and thirteen Casts in Sulphur, from Antique Gems. They are executed in a very beautiful style, and are systematically arranged in their respective classes, disposed with great taste and effect in drawers, having the figures of reference upon one side of each Gem. The drawers are inclosed in four large cases, which are so formed and ornamented as to have the appearance of books of immense size, which form has been expressly adopted for the purpose of placing them upon the shelves of the Library.—Attached to this elegant and curious collection, is a quarto volume of descriptive letter-press, in Latin, by Phillip Daniel Lippert, of Dresden. It is arranged in a chronological manner with appropriate prefaces to each class. So much of this volume as peculiarly applies to these Gems, is divided into columns, shewing at one view the number of reference, the name or subject of each, the particular stone on which the original Gem is cut; and in the two succeeding columns are given the names of the persons or Museums which possess the originals, and references to such literary works as either notice them or give engravings. In order to make this volume more useful to the Amateur, a Summary of the names is given in French at the end of each part, or class. —*The price of this fine collection is* £250.

Longman 1817

It is presumed that the above short account of the nature of this interesting series of casts from many of the finest productions of past ages, will at least excite the curiosity, of the reader of this Catalogue. So eminently beautiful is the execution of the greater part, and so wonderfully delicate is the work in many others, that a close inspection alone, could give a proper idea of the excellence of the whole collection.—It was formerly possessed by Clement Wenceslaus, Elector of Treves.

MAGAZINE OF ART

La Belle Sauvage,
Ludgate Hill.
London, E.C. July 10 1899

W. Roberts Esq.
Carlton Villa, Klea Avenue.
Clapham

Dear Mr Roberts,

I should like to have an article upon the Marlborough gems that have gone to the British Museum. Can you tell me if any of these were illustrated in the Catalogue, & if so, can you indicate to me where we can obtain photographs?

Faithfully yours,

M A Stuelmann

THE MARLBOROUGH GEMS.

TO THE EDITOR OF THE TIMES.

Sir,—On Monday next the famous Blenheim collection of gems is to be offered for sale at Christie's for the second time in a generation. The sale catalogue, as issued to the public, is stated to be "abridged from the catalogue and introduction" which bears my name. Of the history of that work I need make only a brief statement.

It was privately printed in 1870 by the 7th duke, who had for a considerable period placed his collection (at the suggestion of Mr. Albert Way) in my custody for inspection and study by specialists and connoisseurs. While they were in my care a catalogue of them gradually grew into shape under my hand, formed entirely for my own edification. It was, to the best of my judgment, a genuine record of the soundest opinion I could form of the attribution, workmanship, age, and history of every gem, as well as of the material on which each gem was engraved. The criticisms of the many eminent judges, English and foreign, who went over the collection contributed to the formation of this opinion. It was thus a purely critical catalogue, not certainly composed as a flattering advertisement, least of all as a sale catalogue.

Ultimately, I offered a copy of it to accompany the gems on their return to Blenheim, as a small acknowledgment of the generous confidence his Grace had so long reposed in me. In accepting it the duke asked me to carry a private issue of it through the press.

Several of my friends complain that now, as on the occasion of the former sale, the so-called abridgment of my catalogue deals with it as if its criticisms were valid only when they were more or less eulogistic of a gem in regard to its date and workmanship, and were not to be recorded when the criticism seemed to go against its antiquity or its quality.

An auctioneer has to make the best of the case committed to him; he is in the position of an advocate, and may claim something of an advocate's liberty—not to say licence—in dealing with his case. So I am not going to enter the lists against the auctioneer. But, under the advice of friends, I feel constrained to say that, if there are buyers preparing to bid for gems next week whose judgment would be guided by the notion that my written opinion on a gem has serious weight, I would beg them to rely on their own judgment and discretion, seeing that the sale catalogue, in nearly one-third of the 739 descriptions of gems, judiciously omits some word or words of criticism that in my catalogue qualify the description, while, throughout, eulogistic phrases are carefully retained. The result in not a few cases is simply to reverse the tenor of the description.

The auctioneer is protected by a clause in the conditions of sale. I ask you, Sir, to permit me, through your columns, to endeavour to protect the public from such misdescriptions, and myself from being fathered with them.

I am, Sir, your obedient servant,
N. STORY MASKELYNE.

Athenæum Club, June 20.

THE MARLBOROUGH GEMS AND THE BRITISH MUSEUM.

TO THE EDITOR OF THE TIMES.

Sir,—On Monday the finest collection of ancient gems in private hands is to be dispersed. The last of the great and famous collections whose reputation goes back to the days of Arundel and his peers and which has been referred to in numberless memoirs will be scattered to the four winds of heaven, and one more priceless heritage of this country will be distributed among the nations of the world.

These catastrophes cannot be avoided. It is not to be expected that the heirs of collectors and of men of special tastes will inherit the passion of their art-loving ancestors, nor dare men collect in these days when the death duties are interpreted so harshly against them.

All that can be done is to try and save what can be saved for our children by securing a portion of the wreckage and putting it in the national Museum. But here comes another difficulty. The number of collections which have been recently sold is very great, nor can the resources of any museum meet the drain if it is to do itself and the cause it represents justice; and thus it comes about that the sale of the Marlborough gems finds the resources of the Museum utterly paralysed for want of funds. The Treasury has conceded a small but quite inadequate grant in aid by subscribing about £3,500 towards the needed funds, but this is virtually useless. The collection when last valued was valued at a very large sum, and the price of fine and unique gems, as of fine works of art of other kinds, has gone up enormously. Connoisseurs and dealers are flocking hither from all sides, and if a very serious and permanent loss is not to be sustained by the art students and lovers of this country at least £10,000 is needed.

The Government have said their last word, and nothing more can be expected from them. Is it too late for some one of the many rich men who live here and are proud of what we have here in the way of works of art, and who wish England to maintain its position in these matters, to make up the sum needed to secure for the British Museum a selection of the gems it most needs from this fine collection? The occasion will never recur. There are no more collections of gems anywhere to be purchased, and it seems to me that it will be a lasting disgrace to us all if some help is not forthcoming from some patriotic person in the richest country in the world at the period of its greatest prosperity.

What is to be done must be done quickly, for the sale begins on Monday.

I remain yours very respectfully,
June 22. HENRY H. HOWORTH.

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J. D. BEAZLEY.

THE MARLBOROUGH GEMS.

W. Roberts — Times, 10.4.99

The splendid collection of gems and cameos formed by the third Duke of Marlborough is to be again offered for sale in June next by Messrs. Christie, Manson, and Woods. The older *habitués* of Christie's still retain vivid recollections of the first sale of this collection in June, 1875, of the intense interest which it excited, and of the exasperation among very many collectors when the whole 739 lots fell to a single bid. Although each gem was individually catalogued and "lotted," the proprietors reserved to themselves the right of offering the whole *en bloc*. This right was accordingly acted upon, the reserve price, on the valuation of Signor Castellani, the eminent expert, being announced as £35,000. Mr. Agnew at once offered 35,000 guineas, and the whole was knocked down to him, there being no other offer. The real purchaser, however, was Mr. David Bromilow, of Battlesden-park, Bedfordshire, whose recent death is to be followed by the appearance, once again, of this extraordinary collection in the market. The sale in 1875 was described in *The Times* of June 29 of that year as "one of the most remarkable" which has ever occurred in the annals of auctions in this country," and nothing that has happened since has at all lessened the force or the truth of this statement. It will be exceedingly interesting to see whether the record price of 1875 will be beaten; the gems cannot fail to attract the same amount of unbounded admiration which they created in 1875, when the crowd of sightseers and connoisseurs from all parts of the world was so great that it was a most difficult matter to get near the show-cases.

The history of the formation of the collection is one of the romances of art. About one-half of the collection as it now exists was formed by George, third Duke of Marlborough, during the latter part of the last century, by separate purchases in Italy and at home. The Duke was an ideal collector. He had an intimate knowledge of his subject, and he selected only the finest, rarest, or the most historically interesting objects. The field was necessarily an exceedingly limited one, and the number of experts few. But the Duke had agents and correspondents in nearly every important centre in Europe, and one of his most valued instruments was John Udney, the British Consul at Venice, who succeeded in "bagging" some very fine specimens. The second half of the Marlborough collection is made up of two others, each of which is almost equally celebrated both on the score of fine workmanship and rarity. It includes the collection of gems formed by the famous Earl of Arundel—justly known as the Mæcenas of the period—who during the troubled times of Charles I. found a solace in the abridgment of his dignities in collecting works of art. It also comprises the collection formed by William, second Earl of Bessborough and third Viscount Duncannon. This latter was in its turn formed notably by two considerable purchases, one of 45 objects, the property of Philip Dormer, Earl of Chesterfield, and, secondly, of 47 others purchased at the sale of the collection of Medina, a Jew, at Leghorn. The Bessborough collection was catalogued by Laurent Natter in 1761, and it is stated that this section of the Marlborough collection cost the duke £5,000. In 1781-90 the duke had printed for presentation two folio volumes with 100 plates of the finer or more interesting examples drawn by Cipriani and engraved by Bartolozzi. The descriptions are in Latin and French, those in the first volume respectively by Jacob Bryant and Dr. Matv. and those in the second by Dr. William Cole and Louis Dutens. This beautiful book at one time realized close on £100 under the hammer, but it now sells for much less. A reprint, in which the old plates were used, was published in 1845, but it was an exceedingly unsatisfactory production in every respect. Some time before it was decided to sell the collection Mr. M. H. Nevil Story-Maskelyne drew up a very valuable and exhaustive catalogue, upon which Messrs. Christie's sale catalogue of 1875 was based, and upon which, doubtless, their new catalogue will be founded.

The absorption of the Arundel collection into the Marlborough arose through one of those curious "flukes" which not infrequently occur in connexion with fine objects of art. Lord Arundel died in 1646, and the gems passed through the possession of the sixth Duke of Norfolk (to whom Oxford is indebted for one portion of the Arundel marbles). The Duke of Norfolk's son succeeded to them; but they passed away from the house of Howard, being retained by the divorced duchess, the Lady Mary Mordaunt, who, in 1705, died, five years after the decree of her divorce was passed in the House of Lords, and left her estate to her husband, Sir J. Germain. In 1718 Sir John married his second wife, Lady Elizabeth Berkeley, and left her all his property. Lady "Betty," as she was called, survived till 1769; but in October, 1762, Lady Mary Beauclerk, her niece, was married to Lord Charles Spencer, brother of the third Duke of Marlborough, and as her wedding gift received the gems. By a family arrangement the gems passed from this Lady Spencer to the Duke, her brother-in-law, who was then an enthusiastic art collector. It is curious to note that whilst the gems were the property of Lady Betty Germain the whole collection was offered to the Trustees of the British Museum for £10,000—a sum much below its cost, for the Earl of Arundel is declared by Evelyn to have given that very sum for a collection of gems he purchased of Daniel Nys, of Venice. Unfortunately for the present generation, the offer was not accepted.

It was stated in a preliminary account of the collection which appeared in *The Times* of June 25, 1875, that, as a whole, these gems "serve as a complete encyclopædia of glyptic art, invaluable as a book of reference to the students of art and history." To this it may be added that the collection is probably the largest and most varied in private hands—the Devonshire gems only number about 400—and that probably few public collections can be compared to it. The question as to whether the collection should be maintained intact is one upon which there can be no two opinions, provided it is secured for some public museum. Guarded, and not unnaturally, with great jealousy by a private individual, the collection can have but little educational value for the student, and is for all practical purposes non-existent. It is impossible in this place to enumerate even the finest examples in this collection, to which only an exhaustive catalogue will do full justice. But we may be permitted to mention two or three which possess historical interests over and above their artistic value. For instance, in the family group of the third Duke of Marlborough, his Duchess, and their three elder children, by Sir Joshua Reynolds, his Grace holds a large cameo head of the deified Augustus, which is No. 8 in the first volume of the Bartolozzi book. No. 18, in the second volume, was presented by Charles V. to Pope Clement VII. and by the latter to Piccolomini of Sienna; it was in the Medina collection. The renowned cameo of the Hymeneal Procession of Cupid and Psyche, which has been beautifully reproduced by Wedgewood, was valued many years ago at £500, and is said to have been presented by Lady Betty Germain to the Duke of Marlborough. It is perhaps the finest of its kind in existence.

11 Grafton Street
New Bond Street
London, *June*, 1909

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CATALOGUE

OF THE

Collection of Antique Gems

FORMED BY

JAMES NINTH EARL OF SOUTHESK, K.T.

EDITED BY HIS DAUGHTER

LADY HELENA CARNEGIE

VOL. I

Egyptian, Assyrian, Syrian, Phœnician, Greek, Etruscan and Roman

BERNARD QUARITCH

AT the end of the eighteenth and the beginning of the nineteenth centuries the collecting of antique gems was, perhaps, the favourite hobby of the cultured amateur. Its very popularity was possibly the chief cause of its decay; for the extensive demand, which excavation could no longer meet, gave rise to counterfeiting on such a scale, and of such skill as to deceive even the elect: amateur collectors became alarmed, and finally ceased to buy. The result is now that doubtful or modern specimens, however high their artistic merit, are practically unsaleable; on the other hand, a fine antique gem of unimpeachable character commands a higher price than ever before. This is probably the reason why private collections of gems are hardly ever formed.

Among the very few which are known to the *cognoscenti* is the collection which is described in this Catalogue. The late Earl of Southesk, well known as a scholar and writer in various fields of antiquarian research, formed it by acquisitions which extended over a long period of years, from 1878 to 1905: a man of refined taste and diligent study, he possessed a *flair* which enabled him to buy the right gems at the best sources; not only so, but in all questions of doubt or difficulty, such as are inherent in this subject, he had the advantage of reference to high professional skill. His friend the late Dr. A. S. Murray, of the British Museum, was frequently consulted in the selection of the gems, especially those of the Greek and Græco-Roman classes, and was known to regard the collection with the highest appreciation.

Every item in it was carefully chosen for some individual point of merit or interest which appealed to the owner, whose attachment to the gems was something more than that of the mere collector. The collection is thus remarkable for exhibiting as a whole a standard of quality which is quite unusual among private or public collections. If any further confirmation of this were needed, it would be found in the fact that Professor Furtwängler, when gathering material for his great work on ancient gem engraving, journeyed to Scotland for the express purpose of studying Lord Southesk's collection, and paid it the honour of selecting no less than forty-eight specimens for reproduction in the plates which illustrate his book.

Among the many justly renowned gems which are described in this Catalogue, the following may be selected for exceptional artistic merit:—

The unsurpassable Scaraboid, "Youth with a bow, testing the point of an arrow" (B 8 in the Catalogue), said to have been found at Naukratis, which has been described by Professor Middleton—with the concurrence of Murray, Furtwängler, and other experts—as "one of the finest gems ever discovered," and "one of the few existing

specimens of Greek gems engraved at the period of the most perfect art"; and termed "a masterpiece" by Furtwängler.

The beautiful sard "Dionysos gazing into a vase" (C 6) found at Cumae, placed by some judges even before the scaraboid mentioned above, has been described as "a matchless example of the Campanian style," and is depicted and enthusiastically admired by many authorities: see Munro's *Horace;* King's *Ant. Gems;* Furtwängler's *Antiken Gemmen*, &c. A beautiful "Pallas" on a hyacinth sard (C 12) which also appears in the works quoted above, may be mentioned as a very noteworthy gem.

The black jasper fragment, "Head of Medusa," from, successively, the Praun, Mertens Schaffhausen and Montague Taylor Collections, regarded as "superior to any Medusa known—even the Blacas" (E 39).

The magnificent Bull on a Yellow Sapphire from the Hope Collection, "probably unique as a specimen of ancient work on a sapphire" (G 7).

A sard engraved with the head of a Lion Gryphon (H 13), considered to be the earliest example of an intaglio bearing a pure Greek inscription.

The very remarkable Chalcedony Cameo, "Aphrodite with a swan standing at her side" (M 1), rare in subject and of unusually large dimensions ($3\frac{1}{2} \times 2$ in.), formerly in the Montigny Collection.

Another cameo (M 9), "Symbolic Head of Africa," in sardonyx, was considered by Lord Southesk to be one of the loveliest cameos in existence.

The list might be prolonged, but the examples given may suffice, only adding that there are interesting or curious specimens in every class; *e.g.*, to refer to one class only, amongst the scarabs are to be found a sard (A 35) which is almost unique in that it bears an inscription in Cypriote syllabic characters (this gem is referred to by Perrot and Chipiez); and another (A 6) mentioned by Furtwängler as bearing the clearest representation of the custom of "maschalismos" known to him.

The Gnostic and Talismanic class, a very representative collection, contains many exceedingly unusual specimens; and in class O, with which Vol. I closes, are several gems bearing Phœnician inscriptions, which are by no means common.

Lord Southesk was a student even more than a collector: of every gem which he acquired it was his habit to prepare an accurate scientific description, to which was added, as occasion arose or necessity demanded, a critical or explanatory commentary. It is these descriptions and notes, edited by his daughter, which form the material of this Catalogue, in the preparation of which Mr. Cecil Smith (formerly of the British Museum, now Director of the Victoria and Albert Museum) has taken great interest; and the gain and advantage to the book of having the assistance and supervision of such an authority has of course been inestimable.

VOL. II (*in active preparation*) comprises :—

Gems : Sassanian and Oriental ; Miscellaneous (Ancient) : Pastes, Coins, Silver and Bronze Medals ; Miscellaneous (Mediæval and Modern).

Cylinders : Early Mesopotamian ; Babylonian ; Assyrian and Persian ; Hittite, Cyprian, Cilician ; Unassigned.

With regard to these it may be mentioned that in the Oriental and Sassanian class are numerous gems bearing Pehlevi inscriptions ; and to show the estimation in which the Collection of Cylinders is held by experts, it is sufficient for the present to say that Dr. T. G. Pinches has translated and transcribed the Cuneiform inscriptions, and is supervising the preparation of this portion of the Catalogue.

MR. BERNARD QUARITCH

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CATALOGUE OF THE SOUTHESK COLLECTION OF ANTIQUE GEMS. Edited by Lady HELENA CARNEGIE. Vol. I. £1. 10s. net

PLACE AND DATE NAME

OBITUARY.

MR. STORY-MASKELYNE, F.R.S.

We much regret to announce the death of Mr. Mervyn Herbert Nevil Story-Maskelyne, F.R.S., which occurred on Saturday at Basset Down House, Swindon. He had passed his 87th year. His death removes one who was well known, not only for his scientific attainments, but also for his strong character, wide culture, and many-sided activities.

He came of a family which had been distinguished in science for nearly a century and a half. His grandfather, Nevil Maskelyne, was Astronomer Royal from 1765 till his death in 1811; an admirable worker and a genial, mild-mannered man, who earned from Herschel the paradoxical compliment, "That's a devil of a fellow!" He married late, and became the father of one daughter, a woman of rare ability, who married Anthony Mervyn Story and brought him the Basset Down estate in Wiltshire, he thereupon adding Maskelyne to his name. He also was an F.R.S. Their son, the subject of this notice, was born in 1823, and became an F.R.S. in due time, the third in order of descent. His entry into Wadham College was the beginning of a long connexion with Oxford, for he became Professor of Mineralogy in 1856, and held the post for nearly 40 years. Science was not recognized in the curriculum of the University when he graduated, and he was at first destined for the law. But Sir Benjamin Brodie having given him at an early age an opportunity for studying chemistry, the scale was turned in favour of science. His tenure of the Chair of Mineralogy was a conspicuous success, and during his term of office he not only practically introduced the study of experimental chemistry into the University, but took an active part in the struggle waged, under the leadership of Sir Henry Acland, for the establishment of a scientific museum. Among his friends were Henry Smith, perhaps one of his closest friends, Max Müller, Matthew Arnold, Sir Mountstuart Grant Duff, and Lord Arthur Russell. He saw much of Liebig during a somewhat prolonged visit which that eminent chemist paid to Oxford; and was intimate with Henry Fox Talbot, by whom he was early initiated into the mysteries of photography. None, however, earned his veneration or influenced his career more than Faraday, on whose advice he accepted the chair. He placed the University high among the short list of institutions in which crystallography and mineralogy were effectively studied and advanced.

But before becoming professor at Oxford, Story-Maskelyne had entered the British Museum, in the days when the scientific collections were housed in Bloomsbury; had specialized in mineralogy, and became one of the leading authorities in England on that class of subjects. He was promoted to be Keeper of the Minerals, and though his work in that capacity was not such as to attract the notice of the public at large, his contemporaries and successors have reaped great benefit from it, and have been and are unanimous in praising it for its thoroughness, insight, and order. The chief book written on scientific subjects by Maskelyne was a treatise on the Morphology of Crystals; but besides this his scientific papers were frequent. More interesting to the general public was a work in which he united science, art, and scholarship—the descriptive catalogue of the famous Marlborough gems, which he compiled for the Duke of Marlborough of the day, and printed privately in 1870. As everybody remembers, these gems have since then been twice sold at Christie's, once *en bloc*, and again on the death of the purchaser. Christie's catalogue was almost a reprint of Mr. Story-Maskelyne's; and at the sale he was one of the most interested spectators, for he was himself a collector and the owner of many fine gems. It may be added that the introduction to the catalogue is an excellent piece of literature, showing that the author was something more than a specialist.

He was, in fact, a man of large cultivation and wide interests. In 1879 what was practically a new career opened for him. In that year he succeeded to the Wiltshire estates of his father, and found himself with responsibilities, family and local, that necessitated his resigning his office at the British Museum. For 12 years he did very useful work in Parliament, becoming Liberal member for Cricklade in 1880 and for North Wilts after the change in the constituency caused by the Reform Act of 1884. When Mr. Gladstone's Home Rule scheme broke up the old Liberal Party, Story-Maskelyne joined the Liberal Unionists, and was returned as such in the election of 1886. In the general election of 1892 he was defeated and did not again enter Parliament, but he continued to work hard in local administration, and was for a long period chairman of the Agricultural Committee of the Wilts County Council. He represented the neighbouring borough of Wootton Bassett on the council from the time of its creation till he was over 80 years of age; and both in Wiltshire and as a member of the council of the Bath and West of England Agricultural Society took a conspicuous part in matters connected with the improvement of agriculture, dairying, and the like, with which his scientific knowledge made him well fitted to deal. He was also a magistrate and deputy-lieutenant for Brecknock. In 1858 he married Theresa, daughter of J. Dillwyn Llewelyn, F.R.S. Of his daughters one is the widow of the late Mr. H. O. Arnold-Forster, and another is the wife of Sir Arthur Rücker, F.R.S., late Principal of the University of London.

Mr. Maskelyne's services to science were very considerable. A noble testimony to his labours as the first Keeper of Minerals in the British Museum is the magnificent collection which adorns the Natural History Museum; assisted by only a small staff he succeeded in raising that collection to a position of absolute pre-eminence both as regards excellence of material and tasteful arrangement. In particular, he was one of the first to see the importance of bringing together specimens of all the meteorites which have fallen upon the earth. In mineralogy proper he described many new or rare species; his singular alertness of mind always led him to attack new problems with particular zest, and his published papers show him at one time studying the nature of the Bessemer Converter Slag; at another, the nature of the matrix of the diamond in the newly-discovered Kimberley mines; or again the supposed 'artificial diamonds' of Mactear and others. Maskelyne was the first in England to recognize the importance of crystalline symmetry, a subject which he developed with much elegance both in his lectures at Oxford and in a course delivered to the Chemical Society in 1874. In recent years the chief development of crystallography has been the study of crystal symmetry and the principles that underlie it. Here, as in everything, Maskelyne showed himself quick to assimilate the newest views, and to be in the first line of advance. Everything that he wrote or said was characterized by a remarkable vivacity of intellect, grace of expression, and enthusiasm of interest. In him we have lost one of the scientific pioneers of the 19th century."

Mr. Maskelyne's scientific work was recognized by many English and foreign honours. He was for many years, like his father and grandfather, a Fellow of the Royal Society. He was an Hon. D.Sc. of Oxford, an Honorary Fellow of Wadham College, a Wollaston Gold-Medallist of the Geological Society, and a corresponding member of the Imperial Mineralogical Society of St. Petersburg, of the Academies of Munich and Philadelphia, of the Royal and Imperial Geological Society of Vienna, and of the Society of Natural History at Boston, U.S.A.

MARLBOROUGH GEMS IN THE BRITISH MUSEUM.

10.7.96

The gems of the Marlborough collection acquired by the British Museum at the recent sale are now on view in the Gold Ornament Room. At present the exhibition is only temporary, but even so it is sufficient to show that, with one or two exceptions, the Museum has secured the finest and most conspicuous gems of that famous cabinet. Among those which belong to the Roman age is a magnificent sardonyx cameo 8¾in. by 6in. Third in size among existing cameos, it is at the same time a splendid example of those combined effects of rich colour and rich material which the old gem-engravers sought after with so much success, utilizing in the case of portraits the nearest layer of a brown sard for the hair, cutting through it down to the next layer of white onyx for the flesh, and again penetrating down to a darker stratum of sard for the background. The result appeals in a striking manner to the sense of opulence. The design is two busts confronted, apparently representing a Roman Emperor and Empress in the character of Isis and Jupiter Ammon. It has been conjectured that the personages thus idealized are Julian the Apostate and Helena, but whether the coins on which Julian and Helena appear as Isis and Serapis are sufficient to establish their identity in the cameo remains to be seen. The likeness of Helena would perhaps pass on the evidence of the coins but Julian is uncertain. Next in size, but in some respects finer as a work of art, is a chalcedony representing the apotheosis of Trajan's sister Marciana, who in the character of Juno is being conveyed on the back of a peacock to the abode of the gods. Thirdly, there is an extremely beautiful sardonyx cameo of Agrippina the elder in an exquisite setting of the Cinque-cento period; and, fourthly, a cameo of the Emperor Claudius in sardonyx, not to be compared with the gems just described, but still a fine specimen and not unimportant in view of the scarcity of ancient cameos of this size.

Of the post-classical gems two are fully as remarkable for the beauty of the setting as for their merit as gems. The first is a double cameo with a head of Hercules on one side and of Omphale on the other; the latter head is believed to be classical work, and that of Hercules to be an addition in Renaissance times. Such combinations are by no means uncommon, when the thickness of the stone was sufficient for the additional relief. It is framed in a broad gold setting, studded with diamonds and rubies, and enriched on the edge with a delicate tracery in black enamel. This jewel is said to have been a gift from the Emperor Charles V. to Pope Clement VII., from whom it passed into the possession of the Piccolomini family at Siena. The second mounted cameo is a Bessborough gem, and perhaps the finest example of an enamelled setting to be found in the whole collection. The stone is of 16th century work and represents an emperor, possibly Lucius Verus, but the identity of the portrait is not very material. The mount is an ingenious combination of enamel and jewels arranged in open work of an intricate design. The back is modelled in low relief and coated with brilliant enamels, producing a rich and harmonious effect. The third of the Cinque-cento gems is the fine, boldly-conceived head from the hand of Il Greco, a work of unusual force, recalling some of the more vigorous works of the earlier Italian medallists. The delicate pierced mounting, daintily enamelled with flowers, is in striking contrast to the severe lines of the portrait. The authorities of the museum and the public should be grateful to Mr. Charles Butler, whose generous contribution of £1,000 towards the purchase of these fine gems has sensibly added to the attractions of the Gold Ornament Room.

THE MARLBOROUGH GEMS.

For the second time within a quarter of a century the very celebrated collection known as the Marlborough gems is in the hands of Messrs. Christie for sale. Most collectors will remember the last occasion, in 1875, when, to the deep disappointment of the connoisseurs who had gathered together from all parts of Europe, the collection was put up in one lot, and fell to the first bid which went beyond the announced reserve of £35,000. Messrs. Agnew, who were the bidders, acted for a new and unknown collector, Mr. Bromilow, of Bittleston-park, near Lutterworth; he has lately died, and the gems are now to be sold, but (as the auctioneers specially announce) in the order of the catalogue, and not in one lot. The sale will occupy the first four days of this week, for there are no fewer than 739 camei, intagli, &c., to be disposed of. What the pecuniary result will be no man can tell even approximately, for there has never been a sale in our time with which to compare this one. Antique gems were the favourite passion of collectors during the last century; but since then the chase has been stopped by two causes—by the inclusion of nearly all the finest gems in great public collections, such as the Louvre and the British Museum, and the natural dread of the forgeries which abound. These made their appearance chiefly in the latter half of the 18th century, and were, for the most part, the work of Italians as skilful as those descendants of theirs who now fabricate old bronzes and Renaissance medals. They were so numerous that it is stated by that eminent authority, the late C. W. King, in his well-known book on Antique Gems, that "for every gem of note full a dozen copies are in circulation, and often so close is the imitation as to cast a doubt upon the certainty of the original itself." Such a fact is quite enough to account for the cooling off of the collector's passion; a sceptical habit is formed, and doubt kills desire. But on the very rare occasions when an old and famous collection, like that which was for a full century housed at Blenheim, is offered for sale, the passion is likely to revive with great intensity, and we shall probably see this week quite as fierce a competition for the finest of these beautiful objects as if Natter and Rega and their like had never passed off spurious gems for real ones. For a large portion of the Marlborough intagli and other objects came in a direct line of bequest from the thrice-famous Arundel collection, formed in the reign of Charles I., long before the more fraudulent and mechanical imitation of antiques had been thought of. John Evelyn declares that Lord Arundel paid the then enormous sum of £10,000 for merely a part of his collection, which he bought *en bloc* from one Daniel Nys, of Venice. As to the Arundel collection the third Duke of Marlborough (Sir Joshua's Duke) had added, by inheritance or purchase, the Bessborough gems (brought together before 1739), and twice as many more, it may be imagined that the collection is of value.

The chief objects of the collection speak for themselves. Injured as is the effectiveness of many by the gaudy frames, blazing with second-rate precious stones, in which the third Duke mounted them, there is no mistaking the beauty or preciousness of such things as the wonderful double cameo, "ingens anaglyphicum opus," as the old inscription calls it (432), or the portrait of A. Carafa (436), or that other Renaissance gem, called here "the renowned cameo, representing the hymeneal procession of Eros and Psyche" (160). This is the charming little work which Wedgwood reproduced in at least three sizes, and which was copied by many other artists of the last century in various materials. It has long been shown to be not an antique, but it is none the less charming for that. Indeed, it is not to be supposed that anything like all the Marlborough gems are of the classical period. The majority are of the cinque-cento; even the Arundel collection contained a large number of that date; and still more, as is natural, are to be found in those portions of the collection which were added later. But several of these are not only lovely in themselves—they are encased in exquisite contemporary frames, of which the perfect taste contrasts most strikingly with the garnets and crystals that we have referred to. Such are the "Deified Augustus" (390), the "Claudius Cæsar" (422), and many more, the settings of which are perfect examples of Italian workmanship of the best epoch. These, and many more which are beyond all doubt and almost beyond the range of criticism, will be eagerly competed for; but it is to be hoped that some at least will be secured for the national collection. The British Museum is rich in these things, but it is not rich enough. The Chancellor of the Exchequer should remember that his former chief, Lord Beaconsfield, gladly consented to the purchase of the Duc de Blacas's collection of similar things for £48,000. Even in a year like the present, nobody would be any the poorer if the Treasury were to permit the Museum to spend, say, a quarter of that sum in buying eight or ten of the rarest of the Marlborough gems.

In concluding this brief notice it is necessary to call attention to the catalogue, with regard to which letters have been exchanged in our columns between the original author, Mr. Story Maskelyne, and the auctioneers. Having compared the sale catalogue, said to be "abridged" from Mr. Maskelyne's work, and the original "printed for private distribution" in 1870, we are filled with admiration for the skill with which the seventh Duke, when he determined to send the gems for sale, performed (or allowed to be performed) the work of "abridgment." A more ingenious example of elimination of all unfavourable comment and of all criticism which might cause buyers to hesitate, does not exist in literature. We must content ourselves with two examples out of, perhaps, a hundred. Mr. Maskelyne devotes an important paragraph to showing that, "unfortunately. . . the very noblest and best of these Arundelian gems have suffered at the hands of the polisher." This paragraph, and all subsequent references in detail to repolishing, are omitted. Again, the original author says (p. vii.), "In examining the Arundelian collection, *one is struck with the considerable number of the gems that are not antique*"—and he proceeds to give instances, especially the "Cupid and Psyche." Twenty lines further he proceeds, "As an illustration of earliest Renaissance, or even pre-Renaissance work, the singular little gem . . . No. 583 . . . is most remarkable." The seventh Duke's sale catalogue represents Mr. Maskelyne as having written, "On examining the Arundelian collection *one is struck with the singular little gem* . . . No. 583 . . . which is most remarkable." From these instances, which might be multiplied at pleasure, it will be seen that Mr. Story Maskelyne was quite right in warning buyers that they must use their own judgment, and not hold him responsible for the statements in the sale catalogue, very many of which are presented without important qualifying words.

2. A Linen Tunic. The body, the lower part of which has been cut off, is divided by nine upright bands of insertion, consisting of scrolled floral stems worked in twisted and plaited thread and button-hole stitch; the long sleeves have each three bands of similar work. A number of shaped holes have been cut out at regular intervals between the bands, the spaces being filled with floral and geometrical devices in open-work. The work is Italian in style, but the floral devices in the long bands recall the favourite embroidery designs at the time of Queen Elizabeth and her successor. Judged by the size of the tunic, and the fineness of its embroidery, it seems to have formed part of the costume of an English gentleman during the early years of the seventeenth century. It would probably be worn over a lining of some dark stuff to show up the open-work. Length, 19¼ in.; width, including sleeves, 6ft. 5½in.

No. 1.—DETAIL OF BROCADE. 718—1899.

No. 2.—LINEN TUNIC. 588 1899.

3. Deep flounce for a wedding-dress of pillow lace in cream-coloured silk, made on the island of Malta in the early years of the nineteenth century. Maltese crosses are introduced amid the bands of ornament. Length, 10ft.; depth, 2ft. 6½in.

4. Two borders of pillow lace, probably made at Milan in the seventeenth century, for church use. Similar laces were also made in Flanders

No. 3.—DETAIL OF LACE FLOUNCE. 756—1899.

at this period. The designs show bold floral scrollwork with a considerable variety of beautiful "fillings-in." (a) Length, 13ft. 11in.; width, 6¼in. (b) Length, 16ft. 5in.; width, 9¼in.

No. 4.—DETAILS OF LACE BORDERS. 705 708—1899.

5. Spinet and case, painted with arabesques

No. 5—SPINET. 490—1899.

in white; on the inside of the cover of the case is a medallion, containing two hands

an extraneous interest, inasmuch as it is the gem which the third Duke of Marlborough is represented holding in his hand in the family picture by Sir Joshua Reynolds now at Blenheim. The gem was one of the Duke's own purchases.

Although the British Museum's purchases only amounted to £5,773, it must be admitted that the Trustees did extremely well. At the last moment the Treasury officials were worried into making a special grant of £4,000—which was totally inadequate; but to which Mr. Charles Butler generously added £1,000. Next to the splendid sardonyx already mentioned, the Museum's most interesting acquisition was perhaps the antique double cameo, representing on the one side Omphale and on the other Hercules; this gem, which realised £483, possesses an historical interest from its having been presented by Charles V to Pope Clement VII, and by him subsequently to the Piccolomini; it is a Medina gem, and is figured by Borioni in the "Museum Piccolomini," published in the last century. Equally fine from an artistic point of view is the cameo on a sardonyx with the head of Agrippina the elder to the right, a noble gem of the Augustan age, in a beautiful setting of the cinque-cento period; this is an Arundel gem, it measures $1\frac{7}{8}$ in. in height by $1\frac{1}{4}$ in. in width, and cost £370. The cameo bust of the Emperor Claudius, on a fine sardonyx, is apparently a contemporary work of unusual size, being $2\frac{1}{8}$ in. high by $1\frac{3}{4}$ in. wide, and, in view of the scarcity of ancient camei of this size, was distinctly cheap at £100. One of the most important in the Museum is a full-faced representation, on a mottled yellowish chalcedony, carved in the round, of Marciana, the sister of Trajan, in Apotheosis: she is in the character of Juno, and is being conveyed on the back of a peacock to the abode of the gods; this gem, which measures 3 in. in height and width, and realised £620, was once in the collection of the Dukes of Mantua, and is called Domitia by Natter in the catalogue of the Bessborough gems. The cameo, with a portrait meant probably for Lucius Verus, is of Renaissance work, and is as remarkable almost as much for its beautiful contemporary enamelled setting as for its beauty as a gem. It cost £700. The last of the British Museum's purchases was a cameo on onyx of a very celebrated head, cut by Alessandro Cesati (Il Greco); this has been called the portrait of Phocion, and measures $1\frac{3}{4}$ in. high by $1\frac{1}{2}$ in. wide; it was pronounced by Vasari as surpassing all this master's works, and as being "indeed wonderful, the most beautiful cameo perhaps that can be found." This gem, which cost £300, is splendidly mounted in a pierced and enamelled setting, forming a rich wreath of flowers, among which a sunflower recurs conspicuously.

MARCIANA IN APOTHEOSIS
(CHALCEDONY)

AGRIPPINA (CAMEO ON SARDONYX).

From the foregoing it will be seen that the British Museum authorities bought wisely and well.

W. ROBERTS.

ACQUISITIONS AT SOUTH KENSINGTON.

1. THE first is a piece of brocade, delicately woven in coloured silks and silver-gilt thread. The weaving is Persian of the sixteenth or early seventeenth century, probably produced during the brilliant reign of the great Shah Abbas (1587–1628), under whom the arts of Persia reached a high level of excellence. This design, though more elaborate and on a far smaller scale, may be compared with a large panel of tiles acquired by the Museum some years ago. This panel was removed from the Chehel Sitún (the pavilion of the Forty Columns, built by Shah Abbas the Great) at Ispahan, then the capital of the kingdom. The brocade is divided up into vertical rows of niches, which contain trees bearing flowers and fruit, and having birds with gay plumage amid the branches. In each niche are two personages, and the narrow bands between contain lions, cheetahs and antelopes, suggestive of the chase, a favourite pastime of the Persian monarchs. Although there are only four different groups, the general effect is rendered more varied by changing the colours in the repetition.

OUR NATIONAL MUSEUMS AND GALLERIES.

RECENT ACQUISITIONS.

NOTE.—We have much pleasure in announcing to our readers that we begin this month a permanent new feature, namely—the description and illustration of the chief artistic objects of which the Nation has become possessed, month by month, in "Our National Museums and Galleries." It is believed that this article, regularly published, will serve two objects: the first, while gratifying the reader, whether from the point of view of curiosity, interest, or justifiable pride in our national possessions, it will form a permanent record of real value; and the second, it will help to popularise still further our admirable collections.

There has been hitherto, so far as we are aware, no periodical publication in which such information has been systematically given. Our intention is to render these articles a remedy for this regrettable omission, and with this object to devote a certain number of pages each month to the scheme, the illustrations being in most cases expressly taken, and the text written by the most competent experts—frequently by those specially connected with the collections to which the pictures or works of art have been added.—THE EDITOR.

THE BRITISH MUSEUM AND THE MARLBOROUGH GEMS.

ALTHOUGH the magnificent collection of gems, in cameo and intaglio, formed by George, third Duke of Marlborough, did not excite so much general interest at Christie's in June last as it did when first sold at the same place just twenty-four years before, collectors, dealers and the curators of museums fully realised, so soon as the sale was announced, that a unique opportunity had arisen. So far as is known, no collection at all comparable as objects of antiquity; and, thirdly, their great rarity. The art of early gem workmanship is as much a matter of surprise

OMPHALE AND HERCULES (CAMEO).

and wonder to-day as it was ages before the birth of Christ. There must have been schools in which this art, like that of sculpture, was taught, but of such schools there is no trustworthy record, scarcely even of tradition. Like coins, the *raison d'être* was primarily utilitarian; it was, as Mr. F. S. Robinson, in his entertaining work "The Connoisseur," points out, "made at first to serve the daily purposes of sealing treasure chests and documents and contracts. Secluded for its artistic beauties from common use, it became the cherished ornament of kings and emperors." The same writer also says that ten years has not been considered too much to spend upon a single masterpiece.

But the history of the gem has been so exhaustively told in Mr. C. W. King's various books that it is scarcely necessary in this place to touch on even the fringe of a peculiarly abstract subject. The history and the characteristics of the noble collection formed by George, third Duke of Marlborough, are so fully set forth by Mr. M. H. Nevil Story-Maskelyne in the Introduction to Christie's sale catalogue, that this sale list with its numerous illustrations must in future rank as a very important contribution to the bibliography of glyptic art; it is certainly invaluable as a book with the one in question existed in private hands, and it was quite beyond all reasonable possibility that such another could again occur in the market—open or otherwise. There is always the prospect of a revolution in Paris, and of a holocaust of Socialism in Germany; but, whatever happens, the contents of museums are not likely to suffer much—the collector's hope, therefore, in these directions are too remote to be considered for a moment.

The interest of ancient gems is threefold: first, on account of their beauty; secondly, of reference to the students of art and history. The extraordinary interest and unique character of the Marlborough gems have long been recognised. It included, as was well known, the collection formed by the famous Earl of Arundel, the Mæcenas of the period, who, in the troubled times of Charles I, "found a solace for the abridgment of his dignities in collecting works of art and monuments of antiquity;" and also that formed by William, second Earl of Bessborough and third Viscount Duncannon. Together these formed about one half of the collection, the other half being purchases made by the Duke of Marlborough himself. In 1781 the first and in 1791 the second folio volume of "Gemmæ Antiquæ" appeared, in which one hundred of the most remarkable pieces in the Marlborough collection were described and figured, the drawings being by Cipriani and the engravings by Bartolozzi. This beautiful book, of which only one hundred copies were struck off for presents, at one time was keenly competed for in the auction room, and has realised as much as £98, but its money value has, from some totally unaccountable cause, dropped to less than as many shillings.

When the fortunes of the Marlborough family began to decline, during the third quarter of the present century, the gems were the first to be sacrificed. They had been valued by Castellani, the eminent expert, at £35,000; and it is exceedingly curious to note the accuracy

DIDIUS JULIAN AND MANLIA SCANTILLA (CAMEO ON SARDONYX).

Bought for British Museum:-

309,
416,
423,
457,
478
482
538

1899
June 26
LoChM

CATALOGUE

OF

THE MARLBOROUGH GEMS,

BEING A COLLECTION OF

Works in Cameo and Intaglio,

FORMED BY

GEORGE, 3rd DUKE OF MARLBOROUGH,

PURCHASED BY THE LATE

DAVID BROMILOW, ESQ.,

Of Bitteswell Hall, Lutterworth,

THE PROPERTY OF MRS. JARY:

WHICH

Will be Sold by Auction by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

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On MONDAY, JUNE 26, 1899,

And Three Following Days,

AT ONE O'CLOCK PRECISELY.

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—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required*; in default of which, the Lot or Lots so purchased to be immediately put up again and re-sold.

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INTRODUCTION.

N.B.—The following is abridged from the Catalogue and Introduction by M. H. Nevil Story-Maskelyne, M.A., F.R.S.

The collection of cameos and intaglios of which this is a Catalogue, has for nearly a century deservedly possessed a wide reputation. The two splendid volumes printed and distributed by the third Duke of Marlborough in 1780 and 1791, wherein a hundred of the most remarkable pieces in his collection were described and figured, would alone have sufficed to establish this fame for the "Marlborough Gems." To the archæologist, however, the cabinet at Blenheim has always possessed an additional and a singular interest, from its including the collection of gems that had been formed by that famous Earl of Arundel who, during the troubled times of the first Charles, found a solace for the abridgment of his dignities in collecting works of art and monuments of antiquity.

The Arundel Gems, however, formed only one part of the great collection of works in cameo and intaglio brought together by George, third Duke of Marlborough; nor were gems the only, though probably they were the favourite, objects that he collected.

Among the pictures at Blenheim there is one famous canvas on which Sir Joshua Reynolds has handed down to us the portrait of the third Duke, his Duchess, and their elder children. In his hand his Grace holds a large cameo, and at his side stands his son the Marquis of Blandford, carrying under his arm a red morocco case; one of the ten similar cases that still contain the collection of gems. This gem-case serves at once to introduce a mass of effective colour into the picture, and to complete the motive of the scene by presenting to us the Duke in his character of a gem collector.

The particular cameo he holds is that numbered 390 in this Catalogue; it was one of the gems collected individually by the Duke's excellent taste, and it no doubt claimed on that account, no less than from its high intrinsic importance, a place of honour among his gems.

The proportion which the part of the Collection thus formed by the Duke, by separate purchases in Italy and at home, bears to the whole of the Cabinet, amounts to about the half.

The remaining half is composed of two distinct collections united by the Duke to his own, each of which was important and celebrated.

The one has already been alluded to as formed, in the early half of the century previous to that in which the Duke was a collector, by the illustrious Thomas Howard, Earl of Arundel, the Mæcenas of the Caroline period; the other was brought together by William, second Earl of Bessborough and third

Viscount Duncannon, a nobleman some thirty years senior to the third Duke, who had no doubt cultivated his taste, and in part formed his collection of gems during a period of travel on the Continent, which terminated in 1739, the same year in which the third Duke of Marlborough was born.

Of the two collections which thus became blended with the third Duke's acquisitions, to shine with united lustre as "the Marlborough Gems," the first to demand a notice is that formed by Lord Arundel. Alike from the character of its contents and from its authentic pedigree, the Arundelian Collection stands now almost alone in interest. One has only to consider how very few of the existing gem collections in Europe were in being before the beginning of the last century, and what confusion was introduced into the study of gems as records of the past, by the forgeries and fabrications carried on chiefly in Italy during that century, in order to recognise the value that must needs attach to a collection formed at the date when a Stuart sovereign held in abeyance the ducal rank of the proud and accomplished head of the house of Howard. In the midst of such a collection we stand so far at least on solid ground, that we may feel sure of every gem with a classical subject that we examine belonging either to the ages of Greek or Roman art, or to that long-after age in which the classical arts were revived and seemed to burst forth into a sort of preternatural rejuvenescence. But the gem-engraver of the Revival never or seldom copied slavishly the works of antiquity; he aspired to convey their sentiment, but with a freedom of treatment to which, in fact, whatever was noble in the Renaissance school was due. He perfected his technical methods, and in this respect could challenge the finest works of Roman artists. That his hand never acquired the subtle and spontaneous cunning, or his spirit the simply grand conception of the Greek masters, is only to say that as "Greece was living Greece no more," so, too, the myths of that once living Greece were dead. The comparison of the gems of the Cinquecento or Renaissance school, is therefore rather to be made with those that were called into existence during the Roman Revival of art, under Hadrian and the Antonines, than with the gems of the ages when Greek art flourished on its own soil, or had been freshly imported into Imperial Rome.

It is more particularly with the gems of the latter class that the works of the last century sought to compete, and sought too often to compete, not in freedom of design and its attendent freedom of treatment, but by simply bringing an improved and in fact almost perfect technical method to bear in multiplying copies of antique originals.

From such gems as these, then, the Arundelian cases were entirely free.

The gems—and we may presume the whole of them—were included in the portion of Lord Arundel's property that descended to his son and successor, Henry Frederick Lord Maltravers, and from him they passed to the sixth Duke of Norfolk, his son—the Duke to whom Oxford is indebted for one portion of the Arundelian Marbles. His son, the seventh Duke, succeeded to the possession of them; but now, by a strange fate, they passed away from the House of Howard: for the Arundelian antiquities, including the gems, were retained as her property by the divorced Duchess, that Lady Mary

Mordaunt who, in 1705, five years after the decree for her divorce was passed in the House of Lords, died and bequeathed the whole of her estate to her husband, Sir John Germain. She had previously sold the other antiquities; but the gems passed to Sir John under her will.

In 1718, Sir John married for his second wife the Lady Elizabeth Berkeley, daughter of Charles, second Earl of Berkeley, and by his will he left that lady in possession of all his property.

Thus the Arundelian Cabinet of Gems passed by a second step of alienation from Arundel Castle into the possession of Sir John's widow, the Lady Elizabeth Germain. There seems no reason to suppose that during these changes of ownership the collection had been despoiled of any of its treasures; so that we may fairly presume that Lady Elizabeth possessed it much in the state in which it was left by the noble connoisseur who formed it. And, fortunately, we have a valuable and trustworthy record of the contents of the collection at this time in a catalogue, a copy of which, in manuscript, dated 1727, exists in the library of the Society of Antiquaries. The "Lady Betty" survived till 1769; but in October 1762, her great niece, the Lady Mary Beauclerk, was married to Lord Charles Spencer, brother of the third Duke of Marlborough. This lady was the daughter of Lord Vere Beauclerk, created Lord Vere of Hanworth, who subsequently became fourth Duke of St. Albans, and whose wife was Mary Chambers, daughter and heiress of Thomas Chambers, Esq., of Hanworth, and Lady Mary his wife, sister to Lady Elizabeth Germain.

From her great aunt Lady Elizabeth, the Lady Mary Beauclerk, the bride of 1762, received the gems—a splendid gift. Perhaps gems were looked on as a sort of bridal appanage descending as a casket of family jewels might have descended in each successive generation to the lady through whose alliance a family hoped to be perpetuated: such, at least, seems to have been the case with the bequest of the Hunsdon gems at Berkeley Castle in 1603.

By a family arrangement, however, the Arundelian Collection now passed from the hands of Lady Mary Spencer to add to the magnificence, and embellish with a fresh archæological value, the collection which the Duke, her brother-in-law, was at that time busy in forming. And it has now, after its various alienations of ownership, passed into a haven of rest, in which, for above a century, it has lain undisturbed. Once, indeed, some seven years before the gems had reached this final destination, they had been offered by Lady Elizabeth to the trustees of the then nascent British Museum for the great sum of 10,000*l*. The offer was not accepted. This sum, however, if the collection was still entire, must have been much below what it originally cost; for the Earl of Arundel is declared by Evelyn to have given that very sum for a collection of gems that he purchased of Daniel Nys, of Venice; and Evelyn himself was employed by the Earl in collecting such objects in Rome and other parts of Italy.

On examining the Arundelian Collection, one is struck with the singular little gem engraved on ruby or ruby spinel—the crowned portrait of Charles cinq, king of France, No. 583 of this Catalogue, which is most remarkable;

as its date must have been early in the second half of the 14th century.* Among the important intaglios of the Arundelian Cabinet, we may instance a famous gem (No. 341), the Rape of the Palladium from the Trojan Temple :—

> Impius ex quo
> Tydides sed enim, scelerumque inventor Ulysses,
> Fatale adgressi sacrato avellere templo
> Palladium, cæsis summæ custodibus arcis,
> Corripuere sacram effigiem.

The Medusa on a sapphire (No. 98); the marvellously fine intaglio portrait (No. 122) of Marcia, or some lady of an earlier time, on a sardine, as remarkable for its magnitude as for its fine execution, in a style that we can scarcely attribute to the artists of the Renaissance; the beautifully designed little Bacchus on a beryl (No. 183); the noble intaglio bust of Mars (No. 109); the fine cameo representing Ariadne (No. 194), may be cited among the more exquisite of the antique works that had a place with the Arundelian Gems.

The MS. catalogue of the Arundelian Gems that has been alluded to as existing in the library of the Society of Antiquaries (No. 43, Smart Lethieullier), is a copy from an original catalogue "lent by the Right Honourable the Lady Betty Jermain, owner of the cabinet." That original, no doubt, passed with the gems into the possession of the Duke of Marlborough; and on Natter's catalogue of the Bessborough gems, his Grace founded a catalogue, which, besides giving an account of the Arundel and Bessborough collections, was to embrace the descriptions of the gems of his own private collection. But this catalogue, which was to have been printed, seems never to have been completed. Copies in manuscript, in various stages of progress, remain, and in some of these the original descriptions of the Arundel catalogue are simply copied, the Italian addenda to the latter being converted into Latin.

The title of the MS. at Somerset House is as follows:—

Gemmæ incisæ excisæque, maximâ ex parte antiquæ, quas cœlatura insignes, auroque ornatas ingens copia, multiplex color, magnitudo lapidum sculptorum mirabilis et prorsus inimitabilis ars summopere commẽdant.

Thesaurus olim Arundellianus primis Europæ cimeliis sane invidendus qui nunc in Ædibus nobilis Matronæ D^næ^ Elizabethæ Germain, Londini summâ curâ servatur.

The Catalogue from which this is a transcript was, however, itself a copy, made by some Italian hand; probably not far from the date of the transcript, 1727; and to this copyist certain Italian notices, completing the descriptions, were due. The allusion to Stosch's work at the end of the description of the

* That gems were engraved at so early a date is proved by an observation of Mr. King's, to whom I am indebted for the light thrown on the date of this gem, while this work is passing through the press. Mr. King observes, in confirmation of this ruby being the actual signet of Charles, how Ammonato, in his 'History of Florence' (p. 741), mentions that Peruzzi, the Florentine *singolare intagliatore di pietre*, forged the seal of Durazzo in the year 1379.

gem (Thec. E. No. 2), the Rape of the Palladium (No. 341 of this Catalogue), and also in the account of the cameo No. 160, is sufficient to show that the Italian annotator did not write till after 1724.

The more remote original was undoubtedly a true Arundelian Catalogue, describing the gems as they originally stood in the cabinet of Lord Arundel. Indeed, a note at the end of the MS. at Somerset House records it to have been: "Estratto del antico catalogo delle Gemme intagliate, e scolpite, che furono gia il tresoro piu riguardévole del famosissimo Museo Arondelliano, le quali quasi tutte legate in oro, che monta al valore di piu che quatro cento-cinquanta doppie. Sono conservate in cinque casette notate con le lettere A, B, C, D, E, con un ragguaglio piu distinto et esatto delle differenza accidentáli di quelle."

The Catalogue contains the description of 263 gems, arranged in the five cases; 133 being intaglios, and 130 cameos. The descriptions are in Latin; an Italian addition, already alluded to, descriptive of the stone, and often also of the setting, being appended to the account of each gem.

The gems brought together by Lord Bessborough at the time the Duke of Marlborough acquired them, had grown into a collection of some importance, not only in consequence of the judicious selections by which they had been increased, but notably by two considerable purchases. By one of these his Lordship added to his Cabinet forty-five gems, the property of Philip Dormer, fourth Earl of Stanhope; and by the other purchase, on the occasion of the sale by auction of the collection of Medina, a Jew, at Leghorn, he acquired forty-seven more; and some of these must have been amongst the choicest in the Medina Cabinet. The selection made from that collection by or on behalf of Lord Bessborough, comprised several admirable and authentic pieces. Among these may be instanced the interesting but mutilated statuette representing Marciana in Apotheosis (No. 457); and to this part of the collection of Lord Bessborough belonged the gem (No. 316) once held worthy of passing as a gift from an emperor to a pope. Here also is seen the beautiful Muse in bust (No. 70).

Among the gems acquired from Lord Chesterfield was the famous intaglio (No. 270), the dog star Sirius, deeply cut into a splendid garnet, and taking the highest rank for its execution and finish among the gems of any age. The taste of this accomplished nobleman is also well illustrated in the interesting portraits that adorned his small cabinet; such as the fine little intaglio representing Marcus Junius Brutus (No. 375), of which No. 376 is probably a copy by Natter's hand; the Sabina (No. 454); the Antoninus Pius (No. 462); and the head of Caracalla (No. 485), engraved on a fine sapphire, and interesting as showing the mastery of the engraver at that period over so stubborn a material; nor should the beautiful little ring (No. 551) be omitted as an exquisite example among many of the goldsmith's art.

The acquisition of these two important additions nearly doubled the number of gems that composed Lord Bessborough's Cabinet. Including them, it now numbered two hundred pieces, and was catalogued in French by

Laurent Natter, the famous gem engraver, and published in the year 1761. The gems, as described in Natter's Catalogue, have, with the exception of four, been identified, and references are given to his descriptions under the different gems in this Catalogue. Without doubt his Lordship had been helped in his acquisitions by the use of Natter's professional opportunities, and had been guided in his selections by the great engraver's excellent taste and intimate acquaintance with the technical details of his art.

As evidencing the high character and value of many of the gems collected by Lord Bessborough himself, we may instance the great Medusa phalera (No. 100), one of the grandest works on such a hard material as chalcedony in the world; or the deeply cut bust of Pallas (No. 81), on amethyst. The noble intaglio of Jupiter Serapis (No. 5), cut in a large amethyst pebble; the vast Nicolo (No. 256), with its strange African engraving; the Apollo mourning Coronis (No. 60); the athlete (No. 621); these, too, are illustrations of the skill and judgment with which the Earl of Bessborough—or rather, perhaps, we should say the Viscount Duncannon, for it was under this his title of courtesy, through his earlier manhood that he was best known to the gem amateur—was guided in his selections for his cabinet.

If we abstract from the Blenheim Collection as it now stands the gems of the Arundelian and Bessborough Cabinets, we shall find remaining a still noble collection of gems, amounting in number to about the half, and enriched by many splendid pieces, as remarkable in material as they are beautiful or interesting as works of art. This is the portion of the Blenheim Collection that was formed by the third Duke. Foremost among these gems stands the great sardonyx (No. 482); one which will ever rank as one of the most important cameos known, as well on account of the magnitude as of the beautiful character and even deposit of the layers of sard that form the stone.

Then, also, the Augustus already alluded to (No. 390) is a cameo of rare interest and beauty.

Among the intaglios in his Grace's Collection notice may in particular be drawn to the following: the Hermes (No. 165), a noble Greek work;* the Holderness Hermes (No. 167), which with its inscription of the name ΔΙΟCΚΟΥΙΔΟΥ, has an irreproachable pedigree; the extraordinary but puzzling gem, the green jasper Isis (No. 46); the famous Hercules, with the name ΑΔΜΩΝ (No. 296); the exquisite fragment of Augustus, in the character of Hermes (No. 387); and the Julia of ΝΙΚΑΝΔΡΟΣ, on a tran-

* It is a very remarkable circumstance that this noble gem was not among the "century" of gems selected by the third Duke for illustration in his work. Worlidge figured it as an Apollo! but Raspe correctly describes the design while he calls the stone a "beryll," with a "bezle" (No. 2375). He also describes two copies, one on "beryll," and one on "cornelian," by Burch senior, both in the Duke's Collection. Raspe implies by "beryll" a fine sard; but probably he has been in error as to the latter "beryll," which must be the amethyst No. 166 in this Collection. The cornelian copy may be that figured by Spilsbury (1781–85) as a gem belonging to the Hon. C. Greville, to whom the Duke may have parted with it, as it is not now among the gems of the Collection.

scendent sard (No. 447). These are beautiful specimens of the antique engravers' work.

It would be difficult now to trace the history of many of the gems collected by the third Duke, or even to find through what channels he obtained them. In the acquisition of many of the pictures at Blenheim he was aided by Mr. John Udney, for whom the influence of the Duke with Lord Halifax procured the appointment to the British Consulship at Venice, about the year 1761. Through him, also, he was in communication with Count Zanetti and other Italians, who profited by the contemporary fashion of gem collecting. It was in this way that the Duke acquired for 600*l.* four gems, the Sabina (No. 455), the Antinous (No. 501), the so-called "Phocion" (No. 538), and the Horatius Cocles (No. 596). With Marchant, some twenty years later, he was in correspondence, sometimes for the purchase of works by Marchant's own hand, sometimes for the acquisition of gems through his agency. This admirable artist appears, so far as can be judged by two or three of his letters, to have been a person of character and of discrimination; and through him his Grace seems to have acquired the beautiful fragment of the large intaglio of Augustus as Mercury (No. 387), a gem with enough of the Greek touch in its treatment to justify at once Marchant's description of it as a Greek work of importance from its magnitude, and the price paid for it, 23 guineas, a sum contrasting favourably with those paid to Zanetti.

The following gems belonged to one collection, but of the name of the owner and the date of its purchase no record remains. The Isis and Horus (No. 45), bought for 10 guineas; the Medusa (No. 99), for 40 guineas; Bacchante's Head (probably that numbered 197), for 70 guineas; the Horatii (No. 609), for 30 guineas; and the fine cameo of a Lion seizing a Bull (No. 716), for 50 guineas. These prices are interesting as examples of the sums paid towards the end of the last century for gems.

From another collection, apparently the property of a French gentleman, the Duke selected the following:—The Isis on garnet (No. 44); the Venus (No. 135); the little cameo (No. 159), with its exquisite mounting, which is a marvel of the jeweller's work of the rarest and most delicate kind: Mercury carrying the Infant Bacchus (No. 169); two gems representing Hercules (No. 295 and No. 300); the portrait of Mary Queen of Scots (No. 589); the Discobolus (No. 623); the Elephant trampling a Fish (No. 705); and the Lion's Head in cat's-eye (No. 717). The sources of a few other gems purchased by the Duke are noticed under their several descriptions; and if documents at Blenheim are silent as to the channels through which his Grace procured some three hundred of the gems in his collection, the purchases above recorded will suffice to prove that he had agents and correspondents in many of the important centres of European commerce and luxury.

It is to the centuries between the reign of Augustus and the end of the Antonine period, that we have to refer the major part of the gems in this as in most other fairly selected collections of gems. And among these the gems are most numerous and conspicuous that were worked about the period of the reign of Hadrian, during the marked revival in that reign of the arts that had

receded so far in the previous reigns from the perfection of the Augustan age.

To this time belongs of course that marvellously fine Antinous on a black sard, that has been so often copied in the last century (No. 500 in this Catalogue); and to this age, too, must be referred several of the polychrome cameos cut in the differently coloured layers of sardonyx in that reign coming into vogue, the material of which was, perhaps, then supplied in larger and choicer specimens by the extending commerce with the East. Possibly to this age is to be assigned that marvel of art, the great chalcedony phalera (No. 100), though it is difficult to believe that it is not a work of an earlier and a nobler period in the history of art.

Of the classes of gems, Egyptian in their subjects, but belonging in date to the Ptolemaic and Romano-Egyptian periods, there are a few examples in the Blenheim Collection. The portrait (No. 364) of Demetrius Philopator, though not Egyptian, is of Ptolemaic date and Greek workmanship; and probably the splendid cameo (No. 366) of an Egyptian queen, may claim Greco-Ptolemaic date and origin. So, too, may the cameo on lapis lazuli (No. 319) of two profile busts, probably royal, as Hercules and Iole. The beautiful hyacinthine garnet, with a head of Isis (No. 43), is Romano-Egyptian, if it be not even Ptolemaic; while the gems, Nos. 44 and 46, belong to the later of these periods. The heads of Serapis, so common under the Roman Empire, were certainly engraved in other parts of the Empire besides Egypt. Of the Mithraic subjects, which the infiltration of the Persian religious system into the Empire had called into existence, there are two examples, described in page 50. Of the works of the Lower Empire after Severus Alexander, a period when gem engraving in Rome had become well-nigh barbarous, we should not expect to find examples in this Collection. Indeed there are not, perhaps, half a dozen Roman gems in it of later date than the reign of Elagabalus, even if we include some of the memorial rings and souvenirs described on page 106 of this Catalogue. Nor, again, of the very numerous gems remaining to our time from the days of the Persian Empire under the Sassanian sovereigns—so conspicuous for the exquisite stones on which their designs are engraved, and for the coarse wheel-wrought character of the designs themselves—were any considered worthy of a place in the Blenheim Collection; probably, indeed, its noble collector was not acquainted with them at all. Even Byzantine gems are unrepresented in it. These gems are absent, no doubt, for the reason that the art was ceasing to be "classical," as well in subjects as in treatment.

But after the long sleep of the gem-engraver's, as of other classical forms of Art, through those active centuries that we call the Dark Ages, while the civilisation and politics of modern Europe were fermenting out from the great turmoil that attended, and partly caused, the decadence of the divided Empire, came that age of the Renaissance, the era of the Medicis.

Of the re-awakened arts of that era gem engraving was one, and it of course reflected the characters of the rest. Without entering on the history of its growth and progress, we may point to a few of the finer examples of the period in the great Collection under our review. The spinel or ruby signet of Charles

cinq of France (No. 588), and the exquisite and famous cameo, the Nuptials of Cupid and Psyche, have already been alluded to when speaking of the Arundel Collection. The latter illustrates by the charm of its drawing, the perfection of its execution, and the relation which the design bears to the form and size of the surface it adorns, all the characteristics of the best time of the Renaissance.

Among the many cameos and portraits of that period, none can surpass the grand head (No. 538), probably representing some personage contemporary with the famous artist Alessandro il Greco who engraved it. The portraiture of that period of art is further represented in the cameo likenesses of the Emperor Charles V., of Philip II. (probably by Jacopo de Trezzo), of Henri IV., and of Cardinal Mazarin.

Among the modern gems, which are especially numerous in the portion of the collection formed by the third Duke himself, are to be found works by Sirletti (the Laocoon, on amethyst, No. 349, is one), by Natter, by Pichler, by Burch, and by Marchant, who aided his Grace in the purchase of some of his finest and most authentically antique gems while resident in Rome.

This sketch would be incomplete without some notice of the materials to the durability of which we owe the preservation, and to the beauty of which is due so much of the charm of a collection of gems. The stones employed by the gem-engraver in ancient times differ but little from those in use for the purpose in the Renaissance and modern ages. The commonest material in each age has been chalcedony in one or other of its numerous and varied forms. Next to chalcedony come the garnets, the amethyst, lapis lazuli, the beryl, the sapphire, the peridot, the emerald; while some late gems, chiefly amulets, engraved with gnostic and astrological subjects, are met with on hæmatite and occasionally on magnetite, the mineral forms of two of the oxides of iron. With the exception of the last two, these stones engraved with antique work occur with a frequency represented by the order in which we have recounted them.

But the chalcedonic minerals offer the most coveted materials to the gem-engraver, who prizes their fine grain—or rather absence of grain and crystalline cleavage—their toughness, and their hardness, which is such as to yield most readily to the materials (diamond and emery dust) wherewith he charges his wheel; while on the other hand they are able to resist the abrasion of ordinary materials, and the more subtle erosion of Time. These stones also are all susceptible of an excellent polish, and are many of them endowed with the gift of beautiful colour. Hence to one stone of any other material we find perhaps ten composed of some form of chalcedony. Chalcedony is composed of silica in a form devoid of visible crystallisation, whilst quartz is that earth completely crystallised. The amethyst and the citrine are violet and yellow forms of quartz; the former was the amethystus (ἀμέθυστος) of antiquity; the latter is probably one of the stones known to Pliny under the Greek term chrysolithus.

In passing, attention may be called to one or two of the beautiful amethysts in this Collection. As specimens of large size and of the streaked and paler

colours, very usual in the antique ateliers, we may mention the great pebble (No. 5) with the Serapis intaglio, and the famous Pallas of Eutyches (No. 81), the stone of which bears a strong indirect testimony to the genuineness of the work, for a modern forger would have chosen an amethyst of at least a richer hue. Quartz, crystallus (*κρύσταλλος*), seldom occurs with antique work upon it: a specimen of it, however, penetrated by fibres of rutile, a rare material for a gem, is here seen with a figure of the Sun God (No. 266).

We reserve the term chalcedony for the comparatively colourless varieties of the mineral; they generally have a pale smoky yellowish or bluish hue. When coloured with any of the tints of red and yellow which the oxide of iron imparts to it, it becomes the sard (*σάρδιον*, sarda), so called from this word meaning yellow in Persian, not from the town of Sardis, Pliny's etymology: the pale rich yellow kind, clear yellow when looked through, and pale dull orange or brownish yellow when looked at, is the golden sard; the yellow sard being the name for the less translucent specimens which lack the brightness of the former and have a yellower or more orange tint when looked at. The golden sard was the favourite stone of the Greek artist, who doubtless meant the work he engraved on it to be seen as a transparency. The yellow sard only occasionally carries antique work.

The sardine-stone or sardine, the *sardoine* of the French, is a dark red translucent, but sometimes very transparent, sard, the aspect of which is almost black; its fine colour being only seen when it is looked through. It often carries noble work of the late Greek and early Imperial Roman periods; but still oftener the works of the cinque-cento and modern artists.

The "hyacinthine" sard is the term applied to a rich and glorious variety of this stone which possesses the orange-red tint, with almost the transparency of the kind of garnet termed in France "hyacinthe la belle." To these clear and beautiful kinds of sard, the writers of the last century gave the name of beryl, a term that has introduced many a case of confusion into the descriptions of gems in that century, such as the account Raspe gives of the famous Hermes (No. 165) in this Collection, which he states to be engraved on a beryl.

The duller transparent red kinds of sardine are the blood sard; and there are varieties of the sard of every tone of red, orange, and brown, from an opaque black sard on the one hand to the pale golden kind on the other. And the sard passes by gradual steps into the cornelian, a stone from which it is, however, mineralogically distinguishable. Thus the true sard presents in its fracture a dull, hackly aspect, due probably to a microscopically-crystalline structure, not inconsistent with its very homogeneous substance, and absence of grain. It is also tougher and much harder than the cornelian, which is readily chipped, and exhibits a smooth glistening surface of fracture. The cornelian probably contains more of the opaline silica, the sard and the other chalcedonies possessing what has been termed a crypto-crystalline character, and therefore being more nearly of the nature of quartz.

In considering the other coloured varieties of chalcedony, we may next pass to those that are green. They are known by the term Plasma (a corruption, it is said, of Prasina). They present almost every tint and hue of green,

yellow-green, and bluish-green, and sometimes almost rival the emerald in the beauty of the colour transmitted though them, though in translucency and lustre they can never compete with that splendid stone. Their colouring matter is usually iron, but sometimes, also, it is the chromium which gives its colour to the emerald. The chalcedony tinted by nickel, the chrysoprase of mineralogy, if it ever occurs with antique work, which is extremely doubtful, certainly only does so very rarely. It is rare, indeed, to meet with gems on plasma, the transparency and homogeneity of which are not spoilt by flaws and flecks throughout their substance. The jaspis of the Romans probably included some of the less translucent varieties. "Viret et sæpe tralucet iaspis, etiam victa multis antiquitatis gloriam retinens," is Pliny's introduction to the species of jaspis. Undoubtedly the "antiquitatis gloria" must allude to the habitual use of the green jasper, for gems and for ornaments, by the Egyptians and Phœnicians of the eld. They, however, very rarely employed the translucent kinds of stone, through which the green jasper passes into the plasma The expression "sæpe tralucet" shows that translucency was not the essential characteristic of the jaspis, as advocated by some authors. Some of the more transparent and richly tinted varieties of the plasma fell certainly among the species of the smaragdus of Pliny. Probably the ἴασπις of the Greeks included the same varieties of stone as Pliny's "iaspis"; but no Greek work that can certainly be attributed to the better periods of art is known upon any of these materials. A few archaic Greek works are, however, certainly known on a translucent plasma; but the stone came first into general use and fashion during the early Imperial epoch, when good Imperial portraits were engraved on it. A little later it became a very common material for gems, and generally carries work remarkable for the beauty of the drawing and design, but of rather coarse workmanship in the details. These gems probably, if we may judge from the subjects common on them, belong chiefly to the period betweeu Titus and the Antonines. Indeed, the Venus Victrix on the coins of that time is so frequent a subject on the plasma, as to suggest the idea that it may have been worn as a talisman or charm by the gentler sex (see No. 124).

A pale and delicate bluish chalcedony is that known as the sapphirine chalcedony. Heads and figures of Jove are not very uncommon upon it. An amethystine and a rose-tinted variety, the former usually with Asiatic work, are also occasionally met with.

Of the stones that we recognise by the name of jasper, which are chalcedonies charged with a sufficient amount of foreign matter to render them opaque, and which present a beautiful variety and vividness in their colours, none except the black or brownish-black varieties seem to have been employed by the Greeks, though in Roman Imperial times the other varieties came into vogue.

The Egyptians, indeed, as already mentioned, were partial to a dark-green jasper, owing its colour to the mineral chlorite, and Phœnician scarabæi are usually formed of this stone, some kinds of which are very soft, from their containing an excessive amount of this ingredient, or of the mineral termed "green earth." A pale-green jasper, that composing the material of the

singular gem in this Collection (No. 46), was also sometimes used by the Egyptians for their inlaid gold *cloisonnée* work; but as materials for gems of a good period of the art, these green varieties of jasper are very rare.

Of the dark-green jasper there are two other kinds: the bloodstone is an opaque, and the heliotrope is a translucent variety which, in fact, is a dark plasma: both are characterised by red or sometimes yellow opaque stains or spots. All these stones were employed during the decline of the art in the second century—being favourite stones for astrological and gnostic subjects; the Sun God, with radiate crown and whip in hand, and often in a chariot, being frequently found engraved on them.

The vermilion-coloured jasper—"hæmatitis" of Pliny, and not to be confounded with our hæmatite, which is the native oxide of iron, though this is the colouring matter of the red jasper—is unknown as a gem stone before the Imperial Roman era had set in; in fact, Greek work on it probably does not exist. A few fine antique gems are known engraved on it, but in the best of them there is a coarseness of manipulation and finish that generally reveals the fact that they were worked by the wheel at the time when it was superseding all the other tools of the engraver. This period was probably about the reign of Trajan. The design on the red jasper is generally more stiff than on the plasma, which seems to have preceded it by some years in the fashions at Rome. The head of Vespasian (No. 441) in this Collection is probably a contemporary work, and a very early example of this material; but when we come to the days of Hadrian, and more particularly of his Antonine successors, the red jasper often carries Imperial portraits with the characteristics of the work of those times. The influence of the material on the art it embodies is interestingly exhibited in the red jasper gems. As a material it seems not susceptible of the delicacy of workmanship that the tough and grainless sard so admirably responds to, and which was the first essential in a gem stone with the Greek artist. The lines have therefore to be coarser on the jasper; but on the other hand, its duller and more earthy lustre befits this coarser work and sets it off well, while, from the brilliant colour of the stone, the effect of none of the work on the red variety is lost. On the green stones, and this is particularly true of the plasmas, the duller hue, or rather the greater absorption of light and illuminating colours by the stone, prevents the details and modelling of the work on these stones from being well seen, unless by a lens or in strong light; and this has probably been the cause that while the engraver usually drew his outlines with freedom and artistic expression on the plasmas, the work with which the details are put in on them is so often sketchy and almost rude. And if the Greek preferred a transparent stone in general, that his work might be enjoyed as a transparency, the Roman gem-engraver seems to have wrought with a view to the effect of his work when seen directly by reflected light. Probably, with both the, so to say, business use of the gem for forming an impression was considered as of less importance in the artistic point of view than its being an object of admiration as an ornament. In many cases, again, it was neither as a signet nor as an ornament so much as in the character of a talisman that a gem was

worn: and for this it was only necessary that a certain subject should be engraved on a particular stone. The silent language of Art had little power to persuade or elevate where superstitions like those of the Orphic school of mystics had dominated the reason and sealed the senses.

And to this cause, as much as to any other, is due the decline of the gem-engraver's art, even while other and kindred arts had made much less progress towards their eclipse.

The onyx, sardonyx, and banded agate are forms of agate; and agate is chalcedonic silica, deposited in successive layers, in general, in the interior of the hollows that occur in trap rocks. The deposits that have thus lined and gradually filled these hollows, must have been formed by an intermittent action, as the outline, and often the colour and other characters, of each are distinct. They seem to have been produced by an infiltration—thus intermittent—of silicious waters into the hollow; the silica depositing itself over the walls of the cavity, or collecting round some nucleus within it. The result is a solid mass of silica, built up of layers nearly parallel to each other, and following the contortions and angles of the surface of the cavity. A section through such a mass will therefore reveal a series of parallel bands or stripes, sometimes angular, and curved, and curiously tortuous, sometimes, however, level and nearly straight, like the stripes of a ribbon. The layers or bands in these stones present different properties. Thus in the same stone some of the layers may have the quality of sard, and like that stone, be somewhat porous; others, again, being colourless or white, and resisting infiltration. The layers of the former kind have, in some cases, been infiltrated by the weak solution of iron salts occurring in the water that has permeated the rock, and have either become subsequently coloured by the iron oxide, through exposure to the air, or needed only the application of heat to develop in them the red or yellow hues of the sard. To such, again, as have not been thus naturally and *thoroughly* tinted, artificial colour may be imparted by the absorption of colouring solutions of iron or other metals, or of honey, and by a subsequent treatment by sulphuric and other acids, or by heat.

This art has particularly been practised in Germany, near Oberstein, where a more porous and inferior kind of agate is met with. The hills of Malwa have from the earliest days, and those of Uruguay have in quite recent times, supplied the finer kinds rich in their layers of true sard. The layers of the inferior sorts belong to a variety of chalcedony, more allied to the cornelian than to the sard.

The level and flatly laminated agates may be cut either parallel to or transversely to the direction of the strata. The so-called onyxes and sardonyxes of the gem-engraver are the stones produced by the former method: the long, oval formed, "banded" or "tri-coloured" agates (No. 257 of this Collection), on which so many of the fine Etruscan and later Greek works are engraved, are the transversely cut specimens. The term agate is usually retained for those more irregular varieties of stone in which the layers present angularities in their outlines.

The (achates) agate of Pliny, no doubt, was also applied to the less transparent of these and to the more variegated kinds of jasper; the term onyx among the ancients having been used in different senses at diverse times. Our "banded agate" represents, perhaps, the *ὀνύχιον* of the Greeks, the more transparent of the fantastic and irregular agates being the onyx of the Romans; though the term seems also to have been used for varieties of the sardonyx, the layers of which were not sard. A sardonyx (*σαρδώνυξ ὄνυξ*), however, was certainly a stone in which the strata lay superposed, and in which one layer at least was sard.

Much confusion has been introduced into modern descriptions of gems by the different senses in which the terms onyx and sardonyx have been used. One fashion confines the term onyx to the two-layered stones, and that of sardonyx to those in which more than two layers are superposed, irrespective of their quality.

In the descriptions in the following Catalogue, the term onyx will be used to imply a stone in which chalcedonic layers of various hues and kinds are superposed, provided none of these be of the sard character. Where one of these is sard, the stone will be termed a sardonyx. Practically, the two terms are difficult of very exact discrimination; as for instance, where the sard-like layers are of inferior or opaque quality; in the last case, the stone passes into a jasper onyx.

But in all ambiguous cases the descriptions given of each stone will render a more exact terminology unnecessary.

The sardonyx has always been the favourite material for cameos. The artists of the Ptolemaic period probably first used its differently coloured layers—at least, of the two-layered stones—in order to impart a contrast to the different surfaces of their designs. The exaggerated use of this artifice in stones with several differently tinted layers belongs to the Roman period; its effect was to produce a strong and conventional, rather than a pleasing contrast.

The term nicolo—abbreviated from *onyculo*—is applied to a variety, generally two-layered, of the onyx; the base layer being usually an opaque black jasper, sometimes artificially blackened; sometimes also a dark sard, while the very thin surface layer is of a pale bluish-white hue, due partly to the white of the upper layer not being pure, and partly to the effect of the black stratum below it being dimly seen through the translucent substance of this thin upper layer. Work of an earlier time than the Augustan age, on the nicolo, is probably not known; but from that time onwards it carries fair but rarely very good work, generally characterised by a certain clumsiness in the drawing and by inferior character in the treatment. The works on it were done to present a pictorial effect, the thin bluish upper layer being cut through to the dark base layer of the stone; so that the design is seen in black on a bluish-white ground. To give effect to the design—thus, dark on a white ground—a certain exaggeration in outline became necessary; just as, had the white layer been that employed to represent the subject, a more attenuated outline would be found to be required.

The nicolo continued to be a rather favourite stone, so long as gem engraving existed as an art; and among the gems of the Sassanian Dynasty in the Parthian Empire we find mingled with many luminous and lovely sards and with transcendent garnets, nicolos presenting the finest contrasts in their colours; all these stones carrying the singular and rudely worked subjects which seemed to have represented an art inherited from the days of Mesopotamian cylinders and Persian conical stamps, but modified in its *technique* by the introduction of methods, especially the use of a coarse wheel, from the West.

This stone may have been the Ægyptilla of Pliny, "nigrâ radice, cœruleâ facie."

The interesting cameo, No. 4 in this Catalogue, representing the Jupiter Axur, known also on the famous intaglio with the inscription NEICOY at St. Petersburg; the Omphale, also in cameo, on the historically interesting *double* nicolo (No. 316), composed of a black stratum between two bluish-white strata, and perforated by the original Indian boring; the huge stone with its strange African representation of the Lybian Astarte (No. 256); may be instanced among the remarkable ancient nicolos in the Marlborough Collection.

Next in importance and frequency to the large family of chalcedonic stones comes the mineralogical group known under the name of garnet, the ἄνθραξ of the Greek, and carbunculus of the Roman writers. Not to complicate the subject by mineralogical details, the garnets used by the gem engravers may be divided according to their colour. The pure transcendently red varieties, without tints of orange on the one hand, or of violet on the other, when seen by transmitted light, and known by various names, such as Bohemian garnet (slightly brownish in its hue), Syriam garnet, so called from Syriam, the capital of Pegu, and pyrope, form for our purpose one division: a second will be made up of the kinds inclining to orange when examined by transmitted light. These orange varieties, when toned with brown, and of the tint of Tavel, or tawny port wine, are the "guarnacino" garnets of the Italians. Those kinds in which the orange tends to an aurora red, are the hyacinthine garnet—the hyacinths of the jewellers. They are identical in colour with, but less lustrous than, the true hyacinth or red jacinth, which is a zircon. Often they exhibit paler and more yellow hues, and are internally seen to be full of striæ and bubble-like impurities: these are the cinnamon stone. They are doubtless one of the kinds of chrysolithus that were admired in Imperial Rome; and fine work of the Imperial age, and sometimes beautifully drawn and modelled Greek art, are met with on them.

The next variety of the garnets—thus classed according to their colours—is the kind which exhibits a violet hue mixed with the red when the stone is seen by transmitted light. They are the Oriental garnets of the jewellers, India furnishing some of the best of them. They are also called the almandine garnets, possibly from the ancient term *alabandici*, as applied to a variety of the carbunculus worked at and exported from Alabanda, in Caria. The modern term carbuncle applies to any kind of garnet that is cut "en

cabochon." Fair work on this lovely stone, the almandine, is not rare in the Roman period. There is generally a sort of characteristic roughness and want of polish in the interior of the designs on this stone in ancient times, contrasting curiously with the finer polish, which again corresponds often with a higher quality in the work, on the guarnacino, and hyacinthine, and cinnamon (or essonite) garnets of the epoch of Imperial Rome, or of the late Greek art that existed just before that epoch. The pretty gem (No. 27) representing Neptune is a fine example of ancient work on this stone. No. 229 is also a beautiful example of Roman work on it. Of the hyacinthine garnet we have examples in Nos. 43 and 330; while No. 123 is a garnet of the quality known as the Syrian or Syriam garnet, with work that seems Roman in date upon it. No. 728 may be another gem also of Roman workmanship, on a similar stone, one worthy of comparison with that in which the famous Sirius (No. 270) is sunk.

Lapis lazuli, the sapphirus (σάπφειρος) of antiquity, is a stone on which Greek and Roman work of every age—unless, perhaps, of the earliest (archaic) Greek time—is met with. Yet, though thus wide in its horizon—to use a geological phrase—it seems never to have been a common material for gems. The Mercury (No. 176) and the Hercules and Iole cameo (No. 319) will serve to illustrate the use of this material at two different periods; and both are fine examples of the stone.

Among the rarer stones employed by the ancients, of which examples are to be met with in this Collection, the sapphire—the hyacinthus of Roman authors—is the hardest, and is among the scarcest to be met with. The Medusa (No. 98), and the head of Caracalla (No. 485), are remarkable illustrations of the stone, and of the mastery the Roman artists had acquired over its stubborn material. The beryl (beryllus), a less rare stone in antiquity than the sapphire, and, like it, Oriental in one at least of its sources, is well illustrated in the Neptune (No. 25) and the Hippocampus (No. 734), both, it may be observed, marine subjects—a class for which this material was often employed by the ancients.

The Julia Domna (No. 484), the Bacchus (No. 183), and the Gryllus (No. 690) are also excellent and very interesting examples of antique work on the beryl, a stone in which the Blenheim Collection is thus seen to be especially rich.

Of the ruby, the emerald, and the peridot, the Collection contains no antique specimens.

The turquoise is represented by a gem of singular beauty, the Livia and Tiberius cameo (No. 403). Pliny speaks of the callaina as having the hue of the topazius (our peridot), only being opaque. This is exactly the tint and character of this green turquoise—the favourite variety with the Romans. Of the blue variety, no doubt the callais, the little cameo (No. 432) seems to be an authentic antique specimen.

In this Catalogue, whenever a gem has been identified with one in the collection of Lord Bessborough, as catalogued by Natter, a reference is given to his published catalogue with the number in it of the gem. The gems

acquired from the collections of Lord Chesterfield and of Medina, are severally distinguished by the letters C and M, and by numbers also referring to the published catalogue of Natter. Similar references are given to the gems that can be identified with those described in the catalogue of the Arundel Collection, as it stood in Lady Elizabeth Germain's time. A reference is occasionally made to a catalogue already alluded to—drawn up by the third Duke—which was probably intended ultimately for publication. But in general when no reference is made to the Bessborough or Arundel collections, the gem was one of those collected by the third Duke himself. The descriptions given by his Grace of the Bessborough and Arundel gems are those of Natter's, or of the Arundelian Catalogue, of which he must have possessed a copy; and they are but little altered. Raspe's catalogue of Tassie's casts has also, of course, been among the many works ransacked to trace the history of the gems.

In using the phrase "to the right," or "to the left," as applied to a head or bust, the direction is that of the head on the gem itself as seen by the spectator, not that on the cast from it. The terms "confronted" and "conjoined" are used respectively for faces represented as looking towards each other, or as looking the same way where one is partly eclipsed by the other.

The term "conjugated" will be reserved for cases in which heads are united, as in the Companion coins of Janus, or as in the caprices and medleys of masks, so common upon gems.

Inscriptions on the intaglios are to be considered as retrograde, unless described as being otherwise.

N.B.—The Gems will be sold seriatim, according to the Catalogue.

CATALOGUE.

First Day's Sale.

On MONDAY, JUNE 26, 1899,

AT ONE O'CLOCK PRECISELY.

I. MYTHOLOGY

Section I.—THE GODS.

(1.) *THE TWELVE GREAT OLYMPIAN DIVINITIES.*

Zeus—Jupiter.

1 Intaglio. A Head of Jove, to the left, on hæmatite. A Roman work of fine execution £11

2 An Intaglio on a Red Sard, representing Jupiter standing holding a long sceptre in his right hand; his eagle in the field £8
An Arundel gem (*Cat. Th. A, No.* 40)

3 An Intaglio Head of Jupiter Ammon, to the left, on a sard highly foiled. A bold Roman work, resembling the head on some of the Consular coins. In gold ring, the back enamelled 12-1-6
A Bessborough gem (*N. Cat. No.* 19 c) *originally in the Collection of Lord Chesterfield. Figured by Worlidge*

4 Cameo Cut in a Nicolo, once covered with a film of brown, which is reserved to form a rim, and also survives on the paludamentum and eagle's wing. The beardless Jupiter, Jupiter axur, a full-length figure, standing with the thunderbolt and sceptre, and the eagle in the field. The Ægis envelops his loins. The work is indubitably ancient, and probably represents an emperor, perhaps Augustus himself, as Jove. This figure is that designated as St. John the Evangelist in mediæval times. The famous intaglio at St. Petersburg, signed NEICOY, is similar in its subject

A gem from the Arundel Collection (*Cat. Th. D*, 13)

[Jupiter Serapis, &c.] Nos. 5 to 11.

5 An Intaglio Cut on the Boss of a Large Pebble of Amethyst, polished in its original shape. A front-faced head of Jupiter Serapis. It is Roman or Romano-Egyptian work of the finest type; the stone is 1½ inch in diameter

One of the Bessborough gems (*N. Cat. No.* 14)

6 Intaglio Head of Jupiter Serapis, represented in full face, cut out of the black upper layer of a jasper onyx, of which the base layer is white. It is work of the second century

An Arundel gem (*Cat. Th. A, No.* 3)

7 Intaglio Head of Jupiter Serapis, full face, on a plasma of rich colour

An Arundel gem (*Cat. Th. A, No.* 2)

8 A Minute Intaglio, representing Jupiter Serapis enthroned; a sceptre is in his hand, the modius on his head, and Cerberus by his side. It is engraved in the yellow upper layer of a sardonyx, exhibiting also a white stratum, under which is a black base layer. The whole figure is not much above ¼ inch in length

9 Intaglio Head of Serapis, to the left; a Roman work of the minutest dimensions, cut on an oval sardonyx, bevelled away to exhibit a yellowish-brown top layer, which is separated from a greyish-black base by a broad white band. It is a counterpart of the Isis (No. 45), but the colours of the stone are even more brilliant

10 An Intaglio of the Renaissance Period, cut in a pale sapphirine chalcedony, and representing, in very rude workmanship, Serapis enthroned between Isis and Pallas within a Zodiac, carried by Atlas

11 Confronted Heads of Serapis and Isis; an intaglio of Roman work, on a yellowish sard

A Bessborough gem, from the Chesterfield Collection (*N. Cat. No.* 27 c)

12 An Onyx Cameo, representing in profile the heads of Zeus and Hera, both to the right. A fine Greek work, cut in a translucent white layer, backed by an understratum of bluish-grey

A Bessborough gem (*N. Cat.* 26)

Figured in the "Marlborough Gems," vol. i. No. 29

13 A Cameo on a Two-layered Sardonyx; the subject a fine head of Jupiter, ¾ face, looking to the right. It is cut in a white stratum overlying a black base layer

An Arundel gem (*Cat. Th. B*, 31)

14 A Cameo Head of Jupiter, to the right, on a superb five-layered sardonyx. The uppermost layer, of a pale cinnamon hue, is reserved to form a rim. Under a white layer in which the head is cut is another brown stratum, below which second white layer is seen resting on a base of black sard. The stone is bevelled to exhibit the beauty of its strata

Associations and Attributes of Zeus.

15 An Intaglio on a Sardonyx, representing Zeus Gigantomachos, signed AΘHNIΩN. It is cut in a brownish-red upper layer, below which are seen a white stratum and a base of dark grey. It is a fine work, and worthy of the stone, the layers of which are very equal in thickness

[Europa.]

16 An Intaglio on Yellowish Chalcedony, representing Europa and Jove in the character of a Bull

A Bessborough gem (*N. Cat. No.* 109)

[Leda.]

17 Intaglio on a Dark Sardine. Leda and the Jove-swan, by Pichler

18 A Very Small Cameo of Leda with the Jove-swan by her Side. Excellent Roman work on onyx

An Arundel gem (*Cat. Thec. A, No.* 136)

19 The Same Subject on a Cameo of Onyx

An Arundel gem (*Cat. Th. A*, 144)

[Ganymede.]

20 An Intaglio on a Dark Sard. The eagle soaring with Ganymede. It is inscribed KOINOY

Bought by the Duke who formed the Collection, from Cipriani; and figured in the "Marlborough Gems," vol. ii. 42

21 An Intaglio Head of Ganymede, to the right, with the eagle introduced as a minute symbol in the field. It is a work of Burch, unsurpassed in finish, upon a superb sardonyx of three layers. The surface layer of a pale chestnut is cut away, except where it forms a reserved rim. The next layer of bluish-white carries the intaglio, and under it is a base layer of deep brown sard. The beautiful strata of the stone are shown by its being bevelled, while from the depth of the reserved rim the impression stands out like a medallion. The gem carries the signature of the artist

22 A Very Fine Cameo on an Onyx, representing a head of Ganymede, to the right, in a Phrygian cap. The relief is in a porcelain-white layer, the base consisting of a horn-like stratum. It is a work very antique in its character

9½

23 A Roman Cameo of the Fine Imperial Time, on sardonyx, in a bluish-white layer. Ganymede feeding the eagle of Jove. A dark sard stratum forms the base of the stone

70

It was an Arundel gem (*Cat. Th. B*, 44), *and is figured*, "*Marlborough Gems*," *vol. ii.* 43

Hera—Juno.

24 A Small Full-length Figure of Juno, on a fine nicolo. She holds a sceptre, and in one hand a conical object. It is good work of Imperial Roman age

4. 10

A Bessborough gem, once Lord Chesterfield's. Natter (*Cat.* 34 c) *calls it Liberalitas*

Poseidon—Neptune.

25 An Intaglio, representing Neptune in full-length figure on a beryl, a stone so often devoted by the antique artist to maritime subjects. As in the Neptune of Cenchreæ and that on the coins of Demetrius Poliorcetes, his left hand holds a dolphin, in his right is the trident, and his left foot rests on the prow of a ship. In the exergue are the letters CL.SVP (probably the owner's name). It is good probably Roman work, and finished with the "diamond point"

8. 10

An Arundel gem (*Cat. Thec. A*, 42)

26 An Intaglio of Neptune, somewhat similar in position and in attributes to the preceding. It is engraved in a nicolo, and appears to be a work of rather late Roman date

5. 157

27 An Intaglio on a Convex Almandine, represents Neptune in figure similar to the last, but without the dolphin. There is a hydra on the rock on which the right foot rests. It is a large and finely cut gem of apparently an early Imperial Roman date. Set in gold as a seal

A Bessborough gem (*numbered in Natter's Catalogue*, 47)

28 An Intaglio on a Sard, representing a bust of Neptune, to the left. It is fine Greek work

It was figured by Worlidge, in his Etchings of Gems, *No.* 31

Associations, Attributes, &c., of Poseidon.

29 Intaglio on a Red Cornelian, in which Neptune and Amphitrite are seen riding on a sea-horse

An Arundel gem (*Cat. Th. A*, *No.* 31)

30 Head of a Triton, to the left; fins are appended to the mouth, and the beard is represented as if wet. An intaglio of Roman work, representing a rather uncommon subject on a asper

31 Intaglio on an Amethyst. A Nereid on two dolphins, holding or reining a hippocampus,—a beautiful work. Mounted in gold as a seal

32 A deeply cut Intaglio on a White Chalcedony of a Triton and a Nereid (Amphitrite?)

An Arundel gem (*Cat. Th. A*, *No.* 32)

33 A Cameo on a Three-Layered Onyx. A Triton and a Nymph sport on the waves, with an elaborate background. These, with a Triton and a hippocampus, are rendered in a white layer of the stone, below which lie a bluish and a horn-like stratum

A Bessborough gem (*N. Cat. No.* 27)

34 A Minute River-God Reclining: an intaglio on a jasper onyx. It is somewhat deeply cut in the black surface layer; a white and a black stratum are seen on the bevelled edge of the gem. Mounted as a seal

An Arundel gem (*Cat. Th. A*, *No.* 91)

35 An Onyx Cameo, representing a river-god in an opaque white layer on a black ground

A Bessborough gem, being one of those purchased from Medina of Leghorn (*Cat. No.* 22 M)

Demeter—Ceres.

36 A Cameo on Sardonyx. It represents a head of Demeter, to the right, in fine Greek or Greco-Roman work. The face is rendered in a white porcelain layer, the hair in one of coffee-brown colour, under these is a bottom layer of black jasper. In the hair is wreathed a chaplet of poppies, and over the head is a veil

37 A Veiled Head and Bust of Ceres, in very high relief, cut in cameo out of a beautiful amethyst. In gold border, pierced and enamelled

A Bessborough gem (*Cat. No.* 10)
See Illustration, p. 39

Associations, &c., of Demeter.

38 An Onyx Cameo with a representation of Ceres Seated and Holding a Cornucopia. Triptolemus before her, presenting what appears to be wheat-ears, leans on the *rutrum*. A column with an urn fills up the design. Mr. King conceives the gem to bear a flattering allusion to Germanicus; Livia and Germanicus being frequently thus represented. The stone is $1\frac{3}{4}$ inch high; the figures are carved in a porcelain-white layer lying on a stratum of brown sard

An Arundel gem (*Cat. Th. D*, 15)
See Illustration, p. 48

39 Abundantia, a head, to the right, and bust with a cornucopia in her left hand, in intaglio of unusually good work, on bronze

40 An Intaglio of very good Roman Workmanship on a fine Sard: its subject is Abundantia, full-length figure; wheat-ears in one hand, a dish of fruit in the other; an ant in the field

41 A Singular "Eyed" Agate, carrying an intaglio of Roman workmanship, representing Vertumnus or Bonus Eventus in a small full-length figure, nude, with wheat-ears in one hand, and a patera in the other

A Bessborough gem (*Cat. No.* 60)

42 An Intaglio on Cornelian. Bonus Eventus carrying grapes and wheat-ears

An Arundel gem (*Cat. Th. A, No.* 95)

[Isis, &c.]

43 Isis, or rather an Egyptian Queen, to the left, in the character of Isis, with the persea fruit on her head; cut in intaglio on a beautiful hyacinthine garnet. It is probably Egypto-Roman, but may belong to the Ptolemaic period

A Bessborough gem (*N. Cat.* 94). *Natter calls the stone a Hyacintho Quarnacino, and adds "il se nomme aussi Berill; on appelle Berill toutes les pierres rouges ou jaunes, quand elles sont d'une couleur bien unie et bien transparente; ceux qui sont d'un rouge foncé sont nommés Hyacinthi Quarnacini;" a remark which explains the peculiar use of the terms Beryl, Hyacinth, and Guarnacino garnet, during the last century. This was a gem of the Chesterfield Collection*

44 An Intaglio of Isis in a Full-length Figure, cut on a convex garnet

A purchase of the third Duke's

45 Isis Suckling Horus. An intaglio of the same minute dimensions as the Serapis No. 9, the drawing of both being excellent. It is on a similar sardonyx; the surface layer in which the engraving is cut is yellowish-brown, beneath is a white stratum on a base layer of dark bluish-grey jasper

46 Isis: a Female Head, of very Hebrew physiognomy, to the left; an intaglio, on the pale green jasper often used in ancient Egyptian ornaments. On the head is the Vulture head-dress, but devoid of the head of the bird: on the neck is an Egyptian necklace. The subject and the *carvesque* character of the engraving would point to an Egyptian origin for this elaborate gem. The treatment of the details, which are not of Ptolemaic character, would indicate a date for the work not earlier than the Romano-Egyptian period. Mr. King supposes it to be a portrait and even the signet of Cleopatra herself! But the Vulture attire invariably has, in the earlier times, the head and neck of the Vulture rising from the brow —or this head attire is replaced by the asp's head—in the authentic portraits of Egyptian queens and goddesses of whom it is the attribute. Moreover, while the nose and face of this gem represent the conventional features of Isis, they are very unlike those of Cleopatra as rendered on coins. On the reverse is an Egyptian distyle temple, having in its centre the head and bust of Hathor. A precisely similar gem on the same material is figured by Tassie as a cameo, and stated to have been the property of the Marquis Capponi at Rome. It probably is this gem; the place of which in the Blenheim Collection was among those acquired by the third Duke of Marlborough

40
C. W

Apollo.

47 Intaglio on a Fine Red Sard. A head of Apollo, to the left. Fine work, apparently by a Greek artist

A Bessborough gem. Natter in his Catalogue (*No.* 80) *calls it a "Berill très bien travaillé"*

27. 16. 6
Weeks

48 Intaglio on a Dull Red Sard, of the head of Apollo, to the left, a sprig of bay in the field

gem among the Chesterfield portion of the Bessborough Collection (*No.* 16 c *in Natter's Catalogue*)

6

49 Intaglio on a Dark Red Sard. The same subject as the last, to the left

Probably the Arundel gem termed "Pacis caput" (Cat. Th. A, 25)

50 Intaglio, on a Red Sard, of Apollo Playing the Lyre: a fine Greek gem of considerable size

An Arundel gem: the Apollo Citharœdus incidens of the Arundel Catalogue (Th. A, 43)

51 A Magnificent Gem, like the last in attitude and subject—Apollo Musagetes—with the chlamys falling nearly to the feet. It is a Greek work of noble simplicity

An Arundel gem (Th. A, 45)

53 A Very Beautiful Modern Intaglio, on a fine sard. It represents Apollo much in the attitude of the "Belvedere"

54 An Intaglio, representing Apollo with his bow and a spread chlamys, cut in a fine jasper agate stone, banded with brown and white

An Arundel gem (Cat. Thec. E, No. 27)

55 Intaglio on a Fine Sard. A head to the left, probably of Apollo. It is a fine gem, that might have been wrought in Magna Græcia. The hair falls in beautifully worked curls, and the face is of the true Greek type

56 A Deeply-cut Intaglio. Apollo tuning his lyre; on a nicolo of great beauty. It was a Bessborough gem

57 Intaglio on a Fine Transparent Sard. The "placable" Apollo (as on coins of the Seleucidæ) holds downwards the arrow with his right hand, the bent bow being in his left

58 Intaglio on a Sard. Apollo Citharœdus; in the field an altar.

An Arundel gem (Cat. Th. A, No. 44)

59 A Small Intaglio, on a fine oval sard, that has been somewhat polished down. A nude figure, apparently of Apollo, stands in the middle of the gem; on his head is a somewhat conical object, and in his hand he holds what may be a mask. His lyre, on the ground, rests against a tree on which sits a bird like a crow. On the other side is also a tree, with a similar bird upon it; and on its stem a female head appears as though part of the tree: perhaps Daphne, or Apollo's favourite Cyparissus, pining away into cypress out of grief for the slaughter of a favourite stag; or it may be only a comic mask. Beneath this tree is a hind suckling an infant (Telephus?)

8.10

60 An Intaglio cut in a Shallow Manner in a Beautiful Golden Sard, of fine but late Greek work.

£148

Apollo mourning the death of Coronis. The youthful god, loosely robed in the chlamys, leans against a tree, and mournfully contemplates the lifeless figure of the maiden, whom he slew on the accusation of a crow. The crow sits on a rock over her. Winckelmann ("Monum. inediti") calls this group Achilles mourning the death of Penthesilea

Rome

A Bessborough gem (Cat. No. 37), on "Berill," says Natter. Figured in the "Marlborough Gems," vol. ii. 40.

61 A Cameo on a Sardonyx, perhaps a Roman gem, reworked in later time, representing a laureated bust of Apollo to the right. The face is worked in a white stratum, the wreath and part of the robe being in brown surface layer on a dark base; backed with gold

52

Wheler

See Illustration, p. 20

62 A Cameo Head of Apollo, to the right, somewhat in the garb of a Muse; the hair, which is laureated, is done in a fine rich brown layer of a sardonyx, the face in a white layer, a translucent greyish-black material forming the base. The profile is beautiful, but effeminate, and Greek in character. The gem is $1\frac{3}{8}$ inch high by $1\frac{1}{16}$ inch.

15. 4.6

63 Head of Apollo, laureated, to the left, on an onyx. The head is in a bluish-white layer on a black ground.

One of the Medina gems in the Bessborough Collection (*Cat. No.* 16 M)

64 A Paste Cameo of Apollo's Head, to the right

Associations, &c., of Apollo,

65 A Beautiful Intaglio on a Sard. A bust of Clio, to the right, with the historic roll of papyrus in her hand. It is figured in Worlidge

An Arundel gem, called in the Catalogue (*Th. E.* 23) "*Semiramis—the roll representing her dagger. It has the same attribution in the "Marlborough Gems," where it is figured, vol. i.* 26

66 A Muse, to the left. Intaglio on a sard

67 An Intaglio on a Fine, Long Oval Cornelian. Terpsichore tuning her lyre. By her a cippus carrying a statue of Pallas

68 A Modern Intaglio on a Fine Golden Sard. Melpomene holding a mask; a cippus behind her

69 An Intaglio on a very Fine Plasma. Melpomene holding a mask; a cippus behind her; in the field a shield and a falchion

An Arundel gem, designated in the Catalogue (*Th. A*, 60) *as "Tomyris Scytharum regina," the mask standing for the head of Cyrus, and the falchion for the weapon of her vengeance*

70 Intaglio on a Fine Sard, representing the head and bust of a Muse, to the left. The letters ΣΑΦ have been scratched in at some later period. The lyre is introduced in the field with a bee

Artemis—Diana.

71 An Intaglio Head of Artemis, to the right, with the end of her quiver showing over her shoulder; on a brown sard; it is a large and curious gem of early workmanship
An Arundel gem (*Cat. Th. E*, 7)

72 A Head of Artemis, to the right. A cameo upon a fine sardonyx; the hair arranged with the κρώβυλος is rendered in a very dark brown sard upper layer, one curl however being yellow; the face, in a layer of ivory-white, is relieved by a fine sard background

73 A Full-length Standing Figure of Diana Holding Out an Arrow, a cippus behind her; an intaglio in a beautiful hyacinthine sard. The work is exceedingly good

74 Diana Leaning on a Pillar, a stag in the field, on a fine transparent yellowish sard
An Arundel gem (*Cat. Th. A*, 57)

75 Intaglio on a Sardonyx. The "Diana of the Hills." It is signed ΑΠΟΛΛΩΝΙΟΥ. It is cut in a layer of orange-red sard, below which lie two strata of white and brown
A Bessborough gem; *Natter's Diana Montana* (*Cat.* 100)

Hephaistos—Vulcan.

77 An Intaglio on a Beautiful Agate. Vulcan at work shaping a helmet
A Bessborough gem (*Cat. No.* 103)

78 An Italian Intaglio on a Cornelian. Vulcan's workshop, with a great many figures. The setting is one of a series in the Collection exhibiting a delicately pencilled and richly coloured pattern of tulips and other flowers painted on a white ground
An Arundel gem (*Cat. Thec. E, No.* 1)

79 An Intaglio on Cornelian. "Vulcan seated, a veiled lady by him; gives the sword and shield to a youthful warrior"; beneath the feet of Vulcan ΑΔΜΩΝ. Dr. Brunn considers it to be a copy from an Alban sarcophagus, with the Marriage of Peleus and Thetis (Millin. Gal. Myth. t. 152, n. 551)

A Bessborough gem; described by Natter (Cat. No. 95). who omits to mention the signature, as Brutus imposing an oath on Collatinus to avenge Lucretia

Pallas Athene—Minerva.

80 A Minute Intaglio of a Head of Pallas, by Louis Siriès, to the right, engraved with the point alone on a yellow sard. The gem is let into a small rim of ivory-white chalcedony

81 Bust of Pallas, full face; a deeply cut intaglio in a large pale amethyst. It carries the signature

ΕΥΤΥΧΗC
ΔΙΟCΚΟΥΡΙΔΟΥ
ΑΙΓΙΑΙΟC ΕΠ.

This noble intaglio must be held to be the original of one of the most interesting of antique signed gems, and to bear the autograph of a son of perhaps the great Dioscorides. The engraving, though not of high finish, is of the boldest character. It is figured in the "Marlborough Gems," vol. ii. No. 12

82 Bust of Pallas, to the right, in intaglio on yellowish chalcedony. Of the Roman period

An Arundel gem (Th. E, 8)

83 Pallas, a Bust in Intaglio, to the right, on a fine sard agate. The stone is a beautiful one of the Oriental kind

An Arundel gem (Cat. Thec. V, No. 17)

84 A Cameo Bust of Pallas, to the left, on a three-layered onyx. The face is cut in a white layer, an upper horn-like stratum forming the helmet; with a base layer of the same kind

A Medina gem (Bessborough Catalogue, No. 13 M)

85 Minerva Bust, to the right: a cameo. Her hair is in a yellowish brown, her face in a white layer on a dull-coloured base. The helmet is otherwise only represented by the plume. Good Roman work.

An Arundel gem, termed, in the Catalogue of Lady E. Germain, "Caput Zenobiæ" (Cat. Thec. B, 11)

86 A Cameo on a Sardonyx, representing a Bust of Pallas, to the left. The helmet, shoulder, and hair in a red layer, the face in white on a red base

87 A Bust of Pallas, to the right, a beautiful cameo, cut upon a stone as beautiful, a sardonyx, presenting a rich brown layer on a white ground. The helmet is covered with a fantastic leaf ornament, carrying a mask on the visor

An Arundel gem (Cat. Thec. C, 6)

88 A Cameo Bust of Pallas, to the left, somewhat elaborate in its workmanship. It is undercut to give effect to the profile which is worked in a thick white layer. Mounted in a frame set with pastes, the loop formed as a helmet and trophy

One of the gems bought by Lord Bessborough of Medina (Cat. 36 M)

89 Cameo Bust of Minerva, to the left, on a sardonyx. The hair is rendered in a yellow layer, the face and neck in a stratum of white upon a base layer of dull orange; the cheek is just tinted with a film of the surface layer. The work is probably of the period of Hadrian.

90 Athene "Promachos." A Roman intaglio cut in the upper layer of a minute nicolo. A crescent in the field is probably an astrological emblem

91 A Cameo with Pichler's Signature, on a fine little three-layered sardonyx, representing Athene "Promachos." Her shield carrying an owl is left in a yellow layer; the base layer is of dark grey

92 Minerva in a Car Drawn by Two Owls, on a yellow cornelian; a pretty little Roman intaglio

93 An Intaglio on a Nicolo. A sacrifice to Minerva by a Roman warrior, perhaps Domitian. She holds out an owl towards him, the serpent being in the field as one of her attributes, left hand resting on a shield

94 An Onyx Cameo. A helmeted bust of Pallas, to the right, cut out of an ivory-white layer, on a bluish-grey ground

Figured in the "Marlborough Gems," vol. i. 27

95 A Small Head of Pallas, to the Left, helmeted, with a mask on the helmet; in an ivory-white layer on a bluish-grey ground

An Arundel gem (*Cat. Thec. A*, 112)

Associations, Attributes, and Symbols of Pallas.*

96 The Head of Medusa (or of Perseus) in Front Face: a small and deep intaglio on a bright golden sard. It is beautiful, perhaps Greek work. A caduceus in the field

17

Figured by Worlidge (*No.* 27) *as a Mercury. It was a Bessborough gem* (*No.* 18 o *in Natter's Catalogue*).

97 A Fragment of an Exquisite Cameo, representing the tranquil Medusa, more probably Perseus, to the right; a gem that must once have been 1½ inch in length by 1¼ inch in diameter. In somewhat flat though not shallow relief, the hair and the wing are rendered in a rich brown layer; a fine ivory white layer of the sardonyx furnishing the material for a countenance of severe beauty. The style is that of a fine Greek period

* The myth of the Gorgon Medusa being represented in connection with the conquest of the mortal Gorgon by Perseus, and the assumption of her head by Athene as the ornament and terror of her shield, subjects representing Medusa Perseus, &c., are not placed in a separate division, but are included with those which represent the attributes and associations of Athene.

[Face p. 17.]

No. 100.

No. 457.

98 An Intaglio on Sapphire. Medusa's head, in full front face; extremely fine work, and exhibiting a wonderful finish considering the hard material in which it is worked. The wings in the hair and the serpent's crest between the wings and round the chin indicate a comparatively late period for its execution. The sapphire is of a pale colour, and is mounted in an enamelled ring of the cinque-cento period, with arabesques and black vines covering the gold of the mounting. The engraving is probably a work of a good Roman time £10 5 Sheldon

An Arundel gem (*Cat. Thec. A, No.* 1)

99 Cameo Head of the Tranquil Medusa, to the left. It is cut in the white porcelain-like upper layer of an onyx, with a bluish-white background. The relief is not so flat as in No. 97, and the presence of the serpent in the hair, together with the wing, betokens a comparatively late date for the gem. The beautiful modelling of the features, and the fine work in the hair, would preclude a date later than that of Hadrian. £15-0 do

Figured in the "Marlborough Gems," vol. ii. No. 10

100 A Cameo, of proportions almost sufficient to raise it into a work of sculpture. It is a Medusa's head, in enormous relief, cut from a large homogeneous boss of translucent chalcedony. The face is turned slightly to the right, and the expression in the eyes, brows, mouth, indeed on every feature, conveys all that art could embody of the "dreadful Gorgon." Every part of the face is as delicately modelled as if the material had been as soft as marble; and Mr. King has called this gem "the noblest work in relief that graces the collection." Six holes, drilled in somewhat divergent directions from behind, some of which penetrate in a concealed manner even into the recesses of the hair on the upper surface of the gem, held the fastenings that affixed this finest known *phalera* to a perhaps imperial corselet. A seventh hole is sunk into the back of the stone for some depth below the nose and upper lip, evidently to give a greater transparency and life to those features. This great work belongs probably to the age of £185-0. C. D.

Christie's 25/7/18 [illegible]

Trajan or of Hadrian, if indeed it may not be assigned to the Macedonian period of Greek art

From the Bessborough Collection. Natter (in his Catalogue No. 1) remarks that the right side is cut en biais (with an inclination towards the other side), in order to give force to the left side

See Illustration

101 MEDUSA, to the right, a cameo of beautiful work, on a fine cornelian

102 A PROFILE CAMEO OF MEDUSA, to the right. The hair, in which the serpents and the wing are combined, is given in a black surface layer; the face in one of an ivory white, backed by a dark grey ground. It is fine work, of Hadrian's time

103 AN ONYX CAMEO: full-faced head of Medusa with wings. Set in a massive gold ring, the bezel and shoulders elaborately chased with masks and scrollwork in high relief, and richly enamelled in various colours

See Illustration, p. 56

104 A FRONT-FACED MEDUSA, slightly turned; a cameo, somewhat deeply cut in the ivory-white upper layer of an onyx with a dark base. In open frame setting adorned with sapphires, peridot, &c.

74 Golds.

From the Bessborough Collection (Cat. 5)

105 AN ONYX CAMEO OF THE MEDUSA'S HEAD, much like the last. It is cut in a porcelain-like upper layer with a grey background

38 Rathbone

One of the Bessborough gems (Cat. 33 M), *from the Medina Collection*

106 A GORGON'S HEAD, full face, cameo, in flat relief, in an ivory-white surface layer with a yellowish-brown base; the hair is rendered in this latter transparent under layer

An Arundel gem (Cat. Thec. A, 103), *called caput Solis*

107 PERSEUS WITH THE GORGON'S HEAD, viewing its image in his shield, while he leans against a column. A work in shallow cameo on a fine sardonyx.

39 C. D

An Arundel gem (Cat. Thec. C, 19)

108 AN INTAGLIO ON A PALE SARD, signed XPΩNIOY. Perseus, an inverted harpè in his right hand, head of Medusa in his left.

A Bessborough gem (Cat. No. 99)

Ares—Mars.

109 An Intaglio Bust, to the left, of Ares helmeted. A large intaglio, simple in its style and finely executed; its value is enhanced by its being still mounted in an antique setting consisting of a milled edge formed by the twisting together of two gold wires, which gives to the impression an appearance of an Etruscan border. It is engraved on a cornelian of large size, 1½ inch in height, and it is probably work of Greco-Roman period

From Lord Arundel's Collection (*Cat. Thec. E*, 26)

110 A Beautiful Little Gem, representing Ares reposing. An intaglio on a yellow sard, probably the work of a Greek hand

Described as Un Soldat by Natter (*Cat. No.* 44 c) *among the Bessborough Gems. Figured in the "Marlborough Gems," vol. i. No.* 38

111 "Mars Ultor," an Intaglio on a Fine Sard, of very excellent Roman work. In the field is the inscription MARS ULTOR

An Arundel gem (*Cat. Thec. A, No.* 46). *It is figured in the "Marlborough Gems," vol. i. No.* 37

112 Mars Resting on a Shield. Intaglio, on a sard, of Roman work. Set as seal

An Arundel gem (*Cat. Thec. A, No.* 86)

113 Mars, Venus approaching him, Hercules and Minerva on either side. A Roman intaglio, on a beautiful yellow sard

An Arundel gem (*Cat. Thec. A, No.* 33)

Aphrodite—Venus.

114 Head of Aphrodite, to the left. Intaglio on a sard. A beautiful little gem of Greek workmanship

115 Intaglio Bust of Aphrodite, to the left. A large gem cut in a hyacinthine garnet. The hair has been carefully worked with the "diamond point"

116 An Intaglio Bust as Aphrodite, to the left, on a bright red sard

An Arundel gem (Cat. Thec. A, 7)

117 Venus, something in design like the "Medici," on a very fine blood-red sard

118 Intaglio Head of Venus on a Sard

119 A Head of Venus in Profile, to the left. A large cameo on a splendid sardonyx. The hair is partly rendered in a brown surface layer, the features in one of opaque white on a dark sard ground. The work is of the highest character and finish. In gold moulded border set in open framework of arabesque design, and mounted with peridots and amethysts. *See Illustration*

250
Rattle Crane

One of the Medina gems (No. 29 M) of the Bessborough Catalogue

120 A Pretty Little Cameo. A bust of Venus, to the right. Carved in the white layer of an onyx, with a grey background: a finely finished and beautifully genuine Roman work

121 A Head of Venus, to the right. A cameo in very high relief, with a wreath, probably of myrtle, in her hair, which is dressed in long ringlets and expressed in a surface layer of a rich brown colour; the features are rendered in a stratum like ivory; the base pearly white

Probably an Arundel gem (Ar. Cat. Thec. II. No. 30) called a Semiramis

122 Venus Victrix, to the right; or it may be, as suggested by Mr. Newton, Artemis; with an erect javelin in front of her. A three-quarter length figure, cut in shallow intaglio on a splendid sard agate. The dimensions of this magnificent gem are nearly the same as those of two others to which in workmanship it bears much resemblance: both are profiles and both on similar stones to this. One of them is the fragment, the youthful Augustus in the character of Mercury, No. 387 in this Collection. The other gem is a Pallas, a three-

£30
C. 2nd

No. 61.

No. 119.

quarter length figure at Florence of a similarly Amazonian type with this gem. The robe, as in this gem, is of a gauzy texture. Both this and the Florentine gem are probably portraits in the characters of the deities they represent; the attributes of these goddesses being just sufficiently expressed in the one case by the plume of the helm and by a ribbon-like adjunct of serpents to the slight drapery, while here the character of the Venus Victrix, or Artemis, is just indicated by the spear erect in the field before the figure. The features not a little resemble those of Marcia, but the work seems too good for the age of Commodus

It is figured in the "Marlborough Gems," vol. ii. No. 6, *where it is called a Phryne. It was an Arundel gem* (*Cat. Thec. E, No.* 4)

123 Venus Seated, Holding out a Wreath; on a fine Siriam garnet. A Roman intaglio of Imperial time

From the Bessborough Collection (*Cat. No.* 46)

124 A Roman Intaglio, on a Pale Plasma, representing "Venus Victrix," a subject of frequent occurrence on this stone. A vase with three ears of wheat stands in the field; while on her sword rests what may be her spear or a long flambeau surmounted by her pigeon

From the Chesterfield part of the Bessborough Collection (*Cat. No.* 35 c)

125 "Aphrodite Anadyomene," Intaglio, cut in the red convex layer of an onyx with a white base

126 A Sardonyx Cameo of the Venus "Accroupie," cut in an ivory-white layer on a yellowish sard base

127 A Good Roman Cameo, representing a Venus seated and robing herself

An Arundel gem (*Cat. Thec. A.* 141)

128 A Sardonyx Cameo, Venus washing Her Foot in a Bath. It is cut in a white layer, with a reserved rim of the same material, with a yellowish-brown base

129 Venus, or, perhaps, Hermaphroditus, copied from a statue in the Villa Borghese. A sardonyx, in which the mattress is represented in a yellowish-brown stratum lying between a white ground layer and a surface layer, also of white, in which the figure is expressed

130 A Cameo Figure of Venus, in a Renaissance setting, with rubies and diamonds. It is cut in a clear white layer of an onyx

32
Read

One of the Medina gems in the Bessborough Collection (*Cat. No.* 34 M)

131 Venus at Her Toilet, with two Cupids in attendance. It is engraved in a black and white banded agate

133 A Lovely little Cinque-Cento Intaglio, on a garnet, of Venus drawn by a pair of doves; Cupid extending his torch over her from behind

An Arundel gem (*Cat. Thec. A*, 59)

Associations, Attributes, &c., of Aphrodite.

134 A Remarkable Gem, Engraved in Intaglio on Quartz, backed with gold. A winged hermaphroditic figure, with an androgynous figure not winged, and Vulcan hammering on an anvil in the field. It is deeply cut, of an Asiatic style of art, and is supposed by Mr. King to represent the male form of Aphrodite, represented at Amathus as Aphroditus

£ 23
King

One of the Arundel gems (*Cat. Thec. C, No.* 23)

135 An Androgynous Venus, or a Hermaphroditus, erect and unveiling himself; an intaglio on a beautiful little nicolo, of good and minute Roman work of about the date of Hadrian

136 A Cameo, on a Two-Layered Sardonyx. Hermaphroditus seated unveiling himself, cut in a white layer on a yellow sard base

An Arundel gem (*Cat. Thec. A*, 133)

137 A Reclining Hermaphroditus. A Cupid in the field. A cameo of the cinque-cento time, cut out of a porcelain white layer resting on a black base

Eros, and the Erotic Cycle.

138 An Intaglio on an Oval Convex Quartz. Cupid propping up, with some effort, a huge cornucopia: an inscribed gem, with the name ΑΥΛΟΥ engraved in delicate letters on one side of it

139 Cupid; an Intaglio Engraved on an Amethyst. The drawing and the execution are admirable

140 An Intaglio, on a Fine Sard. Cupid running under the burden of a huge mask. An excellent work of the best Roman period

An Arundel gem (*Cat. Thec. A*, *No.* 53)

141 A Small Intaglio, representing Cupid asleep on rocks, a butterfly in the field under his hand; perhaps typifying Death. It is a good Roman work, on a pale sapphirine chalcedony

142 Cupid Singeing a Butterfly's Wings. A small Roman intaglio on a hyacinthine garnet

One of the Chesterfield gems in the Bessborough Collection (*Cat. No.* 73)

143 A Cameo, in the Boldest Relief, cut in a pebble of bluish-grey translucent chalcedony. It is a head of Cupid; the hair characteristically plaited up the centre. The work is good, and probably represents the portrait of an infant in the character of Cupid during the time of the early Empire. It is an inch and a quarter in length

One of the Medina portion of the Bessborough Collection (*Cat. No.* 31 M)

144 A Cameo, on an Almandine Garnet. A head of Cupid

A Bessborough gem (*Cat. No.* 86)

145 An Antique Cameo Head of a Child, in high relief. It is of fine work, on a variety of chalcedony, of a pale bluish-white, endowed with a slight chatoyance, something like that of moonstone. The Renaissance mounting is very pretty, consisting of "a pair of folded wings in enamelled gold, and an elegant openwork border," with a pearl under the chin.

See Illustration, p. 101

146 An Intaglio on a Sard, of Roman work. Cupid riding on a hippocampus

A Medina gem, No. 20 M *of Natter's Bessborough Catalogue*

147 Cupid Driving a Pair of Horses in a Biga: running on palm branch. Roman work, cut in the transparent yellowish layer of an onyx, with a white under layer

A Bessborough gem (*Cat. No.* 74), *described by Natter, possibly correctly, as a Victory*

148 Two Cupids in a Ship: a small intaglio, on a lovely amethyst

From the Nuncio Molinari's Collection

149 An Intaglio on Cornelian. Two Cupids riding a boar, one rides and whips, while another teases the animal

From the Nuncio Molinari's Collection

150 An Extraordinarily Beautiful Little Cameo, on a five-layered sardonyx. Cupid on a marine pard. The little deity is cut in a layer of yellowish flesh colour; the monster shows a brownish-yellow tail and whitish body, relieved by a flesh-white ground. This exquisite little gem is undoubtedly antique, and probably belongs to the age of Hadrian, in which the polychrome qualities of these many-layered onyxes were much called into play

151 A Cameo, representing Cupid in a boat drawn by dolphins. The treatment of the water is antique in its character, and the gem is probably by a Roman hand. It is cut on an onyx. In gold ring, the bezel set with rose diamonds

152 A Fragment of an Ancient Cameo, too fragmentary for the entire subject to be explained. A Cupid flying in the air, carries on a stick an object in the form of a parasol. A second Cupid, seated on the ground, apparently plays a lyre, and a third holds in his hand a (rhipis) fan in the form of an ivy-leaf. It is possible that it may have formed part of a design representing Hercules crowned by Cupids, or, as suggested by Natter, an androgynous Venus attended by Cupids: it is probably a work of the second century. The figures are cut in a white surface layer, on a base of transparent chalcedony

A Bessborough gem (*Cat. No.* 50)

153 A Pretty Little Sardonyx Cameo. Cupid rendered in a white surface layer, with a swan in a brown layer, set off by a white stratum as background. The relief is extremely low, and probably belongs to the time of the Middle Empire

154 Cupid with His Foot in a Trap. A small cameo on an onyx

A Bessborough gem (*Cat. No.* 71)

155 A Sardonyx Cameo. Cupid sitting on the ground and playing the lyre. An admirable design, in a yellowish-white surface layer on a black ground. The drawing and the work, which is in rather low relief, are in the style of the second century

An Arundel gem (*Cat. Thec. A*, 138)

156 A Curious Little Roman Cameo; whereon four Cupids, rendered in a white upper layer, are ranged on a grey translucent under layer of a convex onyx. One plays the Pan pipes, one a flute, a third the lyre, and the fourth, a merry little figure, claps his hand and sways his foot to the movement of the music

An Arundel gem (*Cat. Thec. A*, 139)

157 A CAMEO, with two Cupids erecting a trophy; of admirable design, and probably of early Roman date

An Arundel gem (Cat. Thec. A, 137)

Figured in the "Marlborough Gems," vol. ii. 41

158 TWO CUPIDS STRUGGLING FOR A PALM BRANCH. A vigorous little cameo, which is antique

159 THREE CUPIDS DISPORTING THEMSELVES WITH TWO DOLPHINS IN THE WATER. An exquisite cameo, cut in the white layer of an onyx. The figures, which are admirably finished, are in a white layer on a black base. The mount is a broad pierced border of enamelled gold. Microscopic figures of a Triton, a Nereid and Cupids, with Hippocamps exquisitely carved and enamelled, are in complete relief, while four table rubies divide the quadrants of this most beautiful jewel; the back is also enamelled with scrolls, &c. in white, upon a blue translucent ground; a work no doubt of a great Italian master in the cinque-cento time

This gem was an acquisition of the third Duke's

See Illustration, p. 39

160 THE RENOWNED CAMEO REPRESENTING THE HYMENEAL PROCESSION OF EROS AND PSYCHE. The two child-like little divinities walk side by side, veiled, even their faces being covered by the veil; while the boy-bridegroom presses a dove to his bosom. A winged Hymen conducts them by a knotted cord (intended for the Cingulum, or for the Nodus Herculis?); another winged Erotic figure prepares the nuptial couch, while over their heads the mystic basket is borne by Anteros, conspicuous with crisply curled wings. In the field the inscription ΤΡΥΦΩΝ ΕΠΟΙΕΙ.

The history of the gem has been so far traced that a drawing of the subject by the hand of Pirro Ligorio, early in the 16th century, was among the papers of Bagaris, as recorded by Spon. The gem itself, which has all the characters of a design drawn in an age of proof prints and luxurious margins, must, moreover, have been Lord Arundel's property early in the 17th century. In point of *technique*, it has never been

No. 160.

Enlarged to Three Diameters.

[*Face p. 26.*

surpassed in any age. Indeed, alike for movement, for grace of form, for tenderness of treatment and precision of modelling, as for the delicate technical management of surface, this cameo may challenge any work of ancient or modern times. Furthermore, the tints of the sardonyx on which it is cut serve to typify the nocturnal purpose of the design: the figures being rendered in a dusky layer of a pale coffee-brown hue, seem to reflect the illuminating glare of the torch, while the ground is of blackest sard, dark as the night through which the half-lit figures seem moving. In gold border set in an openwork frame, mounted with eight large jacinths. *See Illustration*

Arundel Catalogue (*Thec. D, No.* 7)

Figured in the "Marlborough Gems," and by Tassie and by Stosch, and the design has been reproduced in all sorts and material of art, perhaps oftener than any other similar subject

161 Psyche, a Veiled Figure, with a Butterfly on her Bosom; her arm and fingers are just sketched in slight drawing. An intaglio on a yellowish cornelian, perhaps of the period of the Middle Empire. The head is to the right

162 Cupid and Psyche in Procession. Intaglio on a sard; very pretty work

One of the Chesterfield gems (*Bessborough Catalogue No.* 41 c)

163 The Graces; a group, with Cupid hovering in the air An intaglio on a convex garnet, rather deeply cut and extremely good work. The character of the engraving in this gem corresponds with that of the antique work usual on the garnet, and it and the design point to a Roman artist as its author

A Chesterfield gem (*Cat. No.* 29 c)

164 Adonis; an intaglio on a beautiful pale sard. In field KOIMOY

From Lord Bessborough's Collection (*Cat. No.* 98)

Hermes—Mercury.

165 A Noble Greek Intaglio on a Sard. Hermes walking plays the lyre. The figure, that of an ephebus clothed in the chlamys, the petasus hanging from his shoulder, combines the simple grace, the serenity, and the dignity of Greek design with the exquisite finish and modelling that characterise the Greek workmanship of the best period of Helladic art. It can hardly be of a later date than the 3rd century B.C.

It is figured by Worlidge (No. 6 of his Etchings) as an Apollo

166 A Copy of No. 165 upon an Amethyst. An exquisite production, in all probability one of two copies stated by Raspe to be by the hand of Burch, sen. He terms the stone a "beryl," probably by a mistake that might naturally arise from his description having been made from casts. The fidelity of the copy to the original renders it a marvel of the engraver's art. It requires much scrutiny to discriminate between the impressions taken from the two gems

167 An Intaglio on a Yellow Sard, representing Mercury in front-faced figure. Clothed in chlamys and petasus, he holds in his hand the caduceus. The gem is figured and described by Stosch. It was once his property, but he sold it to Lord Holderness, the father-in-law of the Duke of Leeds, who, as a note in the MS. catalogue tells us, bequeathed it to the Duke of Marlborough. Its history has been traced back as far as 1589, when it was described by Montjosieu, in his "Gallus Romæ Hospes," and belonged to Tigrini. Spon described it as formerly in the hands of Fulvius Ursinus

The figure is deeply cut. The gem is inscribed with the name ΔΙΟCΚΟΥΡΙΔΟΥ. The lettering is large yet rather delicately cut

168 Intaglio on a Pale Yellow Sard, Hermes Criophorus as god of herds; with similar signature 6½

A Bessborough gem (Cat. No. 102)

169 Mercury Conveying the Infant Bacchus to the Nymphs of Nysa. It is very beautiful work on a jasper belonging to the Roman time. The figure is slight and graceful, and in a running attitude 4

170 Mercury Criophorus, resting against a Cippus; a rather small intaglio in a cornelian. Very good Roman work 7½

171 A Little Figure of Mercury with his Caduceus, cock and a tree in the field. The reverse of this gem is engraved with another intaglio representing Venus holding scales, at her feet Cupid, bow and quiver, in the field symbols of Libra, Venus, Jupiter, and Mercury 7½

172 A Mercury; a pretty little intaglio, on a rich hyacinthine sard. The god leans on a column, holding the caduceus and his emblematic purse. A cock on the ground by his side. The astrological sign Scorpio is in the field. Probably an astrological gem embodying a fortunate horoscope. Early Roman work. 6

173 Mercury Standing, with similar attributes to the last—the crab on an altar representing Cancer, and like the last probably representing a favourable horoscope of "Mercury in Cancer." A fine intaglio, well worked, on a blood-red sard; belonging to the Roman period 11

An Arundel gem (Cat. Thec. A, No. 51), figured in the "Marlborough Gems," vol. i. 36, and by Worlidge in his Etchings (No. 28)

174 A Striking Little Gem, representing the image of Mercury at the end of the perspective of a temple, which consequently projects on the stone. It is cut on a sardonyx of three layers, the image and inner end of the temple being rendered in a surface layer of brown; the five columns on either side of the temple are wrought in a white layer upon a translucent base of chalcedony, in which are four steps leading up to the temple

A Bessborough gem (*Cat. No.* 59); *it is figured in the* "*Marlborough Gems*," *vol. ii.* 38

175 Intaglio Heads of Mercury and Hercules Confronted, on Cornelian. Probably an athlete's ring

An Arundel gem (*Cat. Thec. A*, 82)

176 A Beautiful Early Roman Intaglio on a Very Fine Lapis Lazuli. Mercury presenting a purse to Herse, or perhaps to Fortuna

An Arundel gem (*Cat. Thec. A*, *No.* 52)

177 A Cameo of Slightly Oval Form, of rather fine and very elaborate workmanship on a singular sardonyx. The gods, as if in council, on a hemisphere representing Olympus. Jove in the centre, Neptune and Diana on one side, Venus with her Cupids and Mars on the other, behind her Mercury, and in the centre Apollo, who plays his lyre. The figures are in a white layer with a chalcedony background, while the globe is represented by a black portion of the stone

End of First Day's Sale.

Second Day's Sale.

On TUESDAY, JUNE 27, 1899,

AT ONE O'CLOCK PRECISELY.

(2.) *MINOR DIVINITIES.*

Dionysos—Bacchus.

178 A Good Antique Work in Intaglio on a Red Sard. A Term of the bearded Bacchus

From the Bessborough Collection (*Cat. No.* 54)

179 An Intaglio on Cornelian; a head of the bearded Bacchus to the left

A Bessborough gem (*Cat.* 72), *called a Plato*

180 Bacchus in Front Face. An early Imperial intaglio, cut through a white surface layer into a fine sard, which forms the mass of the stone, which is a nicolo

One of the gems from Lord Chesterfield's Collection (*Cat. No.* 43 m)

181 Bacchus, a full-length figure of Roman work on a sard

A Chesterfield gem (*Cat. No.* 37 o), *termed by Natter "Une Bacchante"*

182 An Intaglio on a Burnt Sard, representing a Bacchus seated and holding out a cantharus. The face of his Pard is seen at his knee. A large guilloche border runs round the gem Set in silver as a seal

An Arundel gem (*Cat. Thec. A, No.* 85)

183 An Exquisite little Intaglio on a Beryl; a full-faced figure of Bacchus standing leaning on the thyrsus, and holding out a cantharus. It is in high relief, and beautiful as well in finish as in drawing: the work of doubtless a Greek artist

An Arundel gem (Cat. Thec. A, No. 49); figured in the "Marlborough Gems,' vol. i. No. 33

184 A Singular Gem, being a figure represented in relief in gold appliqué on iron; it would seem to be a Bacchus, carrying a bunch of grapes on the shoulder

185 A Beautiful Cameo on a Sardonyx; probably a portrait in the character of Bacchus. It is a profile head to the left, with long hair, crowned with ivy leaves. The ornament of the hair is reserved in a brown stratum, the features are in one of bluish-white, the background being formed of a layer of sard. The interior of the stone has been perforated along its length: it was once doubtless strung with a set of Indian beads. The work is probably by an artist of the reign of Hadrian. Iti s $1\frac{7}{8}$ in. high by $1\frac{1}{8}$ in. in width; in gold border with loop

An Arundel gem (Cat. Thec. C, 3), named a Berenice
See Illustration, p. 66

186 An Onyx Cameo: Bacchus riding a panther and carrying the thyrsus; the figures are represented in a white layer on a violet-grey ground. The work is probably Roman of the 3rd century

Associations, &c., of Bacchus.

187 Intaglio Deeply Engraved in a Fine Sard, representing the front-faced figures of the youthful Bacchus with Ariadne, a Cupid's head below, and the fragmentary face of a second and the head of a dolphin. All the figures are supported on the waves. The signature ΥΛΛΠΥ is seen in an open part of the gem that seems as though left for it

The gem appears to have been one of those collected by the third Duke, and is figured in the "Marlborough Gems," vol. i. No. 40

188 A Fine Intaglio of a Head to the Left of Ariadne, ivy-crowned; engraved on a sard. Beautiful Greek-like drawing
An Arundel gem (*Cat. Thec. A, No.* 9)

189 The Same Subject, the head to the left, also on a sard; but the design and treatment is rather that of a good Roman artist
An Arundel gem (*Cat. Thec. A, No.* 81)

190 A Remarkable Sardonyx with an Intaglio Work, a sacrifice to a bearded Bacchus. The stone is oval in form, and of the dimensions of $2\frac{3}{8}$ inches long by $1\frac{3}{4}$ inch broad. It is drilled from end to end, in imitation of the Oriental agates and onyxes. The uppermost layer is of a rich brown-red, the next is bluish-white, of the kind that forms the surface of the nicolo, the lowest stratum is black. It is exceedingly beautiful, as well for its colours as for the evenness of its strata. In gold frame with loop
From Lord Bessborough's Collection (*Cat. No.* 17)

191 A Very Large Intaglio on an Agate. It represents Ariadne deserted by Theseus, whose ships are pushing off from the shore: Bacchus is approaching, drawn by Satyrs
An Arundel gem (*Cat. Thec. E, No.* 18)

192 A Large and Lovely Intaglio on a Sard, representing the bust to the right of Ariadne, or of a Bacchante, crowned with ivy: Greek or Greco-Roman work. It is set in a row of turquoises, and the back is ornamented with enamel work of coloured flowers on a white ground, *temp.* Louis XIII., similar to those which adorn so many of the gems of the Arundel Collection

193 A Paste Cameo of a Bacchus and Ariadne

194 A Most Beautiful Cameo on a Sardonyx, $1\frac{5}{8}$ inch by $1\frac{1}{4}$ inch; Ariadne, or a Bacchante, with a wreath of ivy in her hair. This and the hair are rendered in the rich chestnut-brown upper layer, the face and neck in a porcelain-like white layer resting on a bluish-grey ground. A delicately worked gem in rather high relief, and of grand design
An Arundel gem (*Cat. Thec. C, No.* 4), *termed Dea Libera*

195 A Sardonyx Cameo : Ariadne's or a Bacchante's head, to the left, perhaps Faustina the younger in one of these Bacchanal characters, with a spray of ivy in her hair. The ivy spray is wrought in a brown layer. The shoulders are clothed with the roe's skin, tied by the feet in front, and rendered in high relief in a surface layer of an amber colour. The features are given in a white stratum of this beautiful four-layered sardonyx. It is $1\frac{1}{8}$ inch in length by $\frac{7}{8}$ths; in silver-gilt setting mounted with rubies and turquoises

A Medina gem (*Bessborough Cat. No.* 30 M)

Figured in the 'Marlborough Gems,' vol. i. No. 31

196 A Bust Portrait, to the left, in the character of Ariadne. A noble cameo in very flat relief, on a beautiful sardonyx. The treatment of the eye and nostril is peculiar and rude. The features are thoughtful and evidently characteristic, and the hair is carefully but not very delicately wrought. These, with the neck, are rendered in a white layer of the stone, relieved by a brown sard background; the ivy garland, with corymbus forming its frontlet, and the robe with its clasp, are rendered in a surface stratum of yellow. A reserved rim surrounds the gem, which is bevelled off on the outer side so as to exhibit the beauty and evenness of the strata. It seems to be a Roman work, dating perhaps from the 2nd century; it is $1\frac{1}{8}$ by $1\frac{1}{2}$ inch

An Arundel gem (*Cat. Thec. C, No.* 1), *Agrippina*

197 A Small Cameo Head, to the right, of Ariadne, or of a Bacchante, on sardonyx, in high relief; the face in a white layer, the hair in an upper layer of pale yellow, the base being also composed of yellow sard. It is good work, and may belong to the early Antonine period.

198 A Cameo on Sardonyx, being a well-wrought bust portrait to left as Ariadne, with grapes and vine-leaves in her hair. The hair is partially, the vine garland and robe entirely, worked in a rich brown layer. The grapes on the garland, and a button on the robe, are left in a white surface stratum, while the features, hair and neck are also represented in a lower white layer; the groundwork of the whole being a stratum of rich brown hue. In gold frame with enamel border

199 A Head, to the right, in cameo, of the same favourite subject, on a fine sardonyx. The ivy wreath and hair are rendered in a brown, the features and throat in an opaque white layer. The ground is of a reddish brown. The design is somewhat undercut, and in very high relief

A Bessborough gem (*Cat. No.* 9)

200 A Little Cameo, representing a sacrifice to the Bearded Bacchus by four Cupids. One of them holds a goat, one crowns a large goblet on the ground, a third beats a tambourine, and the fourth sings; a statue of the Bearded Bacchus in the centre. A minute and carefully finished work

An Arundel gem (*Thec. A, No.* 145)

201 A Large Shell Cameo, of fine Renaissance work, representing a procession of Bacchus. The design and grouping of the multitudinous figures is as skilful as the execution of them is minute, exact, and spirited. There are no less than thirty-three figures, including two oxen that draw the car of Bacchus, and a lion that marches at its wheel. Thirty revellers are thus depicted on a convex shell of 2 inches in length and 1¼ inch in width

It was an Arundel gem (*Cat. Thec. D, No.* 12)

£ 20
c w

202 Intaglio on a Banded Agate. A drunken Silenus, in an Etruscan border. He holds a thyrsus. It is ancient, and perhaps Etruscan work

203 An Intaglio of Roman Work, on a Fine Little Sard. A drunken Silenus carrying a cantharus in his hand, and what may be a palm branch over his shoulder

A Medina gem (*No.* 3 M, *in the Bessborough Catalogue*)

204 A Stooping Silenus looking down, while a Young Satyr pours a Libation over his Feet. Leaning on the right hand of the Silenus is a thyrsus, and the Satyr carries a cloth in his right hand. The design is enclosed in an Etruscan border, and cut with fine skill and finish on a black sard, deep red by transmitted light. The work has the character of that by a good Roman artist

31. 10
Whelan

205 A Silenus Procession. An intaglio on a cornelian

A Bessborough gem (*Cat. No.* 24)

206 A Fragment of an Extraordinary Cameo. A Silenus is pushed along by a running Satyr. The design is cut out of the ivory-white upper layer of a splendid onyx; the under layer consisting of black sard. A fine Roman work of the Imperial age

74·107 Wheler

An Arundel gem (*Cat. Thec. B, No.* 48)

207 A Small Cinque-Cento Cameo, representing a full-faced mask of Silenus, cut on a four-layered jasper-onyx, the curved layers of which the engraving is made ingeniously to follow. It is cut entirely in a surface layer of pink jasper; strata of white, bluish-grey, and again of white underlying the pink layer

Possibly an Arundel gem (*Cat. Thec. B, No.* 29)

208 An Onyx Cameo, representing two Satyrs supporting a drunken Silenus. It is good Roman work

209 A Cameo, in low relief, cut in the white surface layer of an onyx. A Satyr lifting along Silenus in a state of helplessness; a Bacchante strikes the cymbals. It is a beautiful fragment of a larger Bacchic procession, and probably a Roman work of the early Imperial time

£50 Reay

Satyrs.

210 Intaglio on a Red Sard, representing a laughing Satyr in full-faced bust, with a vine garland in the hair. A fine Greek gem, fraught with merriment

From Lord Chesterfield's Collection (*Bessborough Cat. No.* 39 c)

211 A Rather Shallow Intaglio, on a fine plum-coloured amethyst. A profile to the left of a Satyr, extraordinary for vigour and character; his brows encircled with a vine wreath

212 An Exquisite Little Intaglio, deeply cut in a minute sard. Bust of a youthful Satyr in front face; it might be Bacchus, but that the ear seems intended to represent a pointed form. The face is looking up with a somewhat rapt expression, the head being crowned with a grape garland. It is wrought with the delicate touch of the late Italo-Greek artists.

£ 39
Wheler

One of the Bessborough gems (*Cat. No.* 56)

Figured in the "Marlborough Gems," vol. ii. 13, *and forming No.* 8 *of Worlidge's inimitable Etchings*

213 Head of a Young Satyr on Red Jasper

A Chesterfield gem (*Bessborough Cat. No.* 28 c)

214 A Spirited Intaglio, on a circular black jasper of cabochon form. It represents a Satyr, perhaps Comus or Marsyas, seated in contemplation on the nebris, his chin resting on his left hand, and his elbow supported on his knee; his legs are crossed, and between them rests his double flute. On the margin of the gem is the inscription NICOΛAC. This gem was an acquisition of the third Duke's from the Chevalier Odam, to whom it came from the Nuncio Molinari's cabinet

Figured in the "Marlborough Gems," vol. i. No. 34)

214 *a* and *b* are Copies of the Above, in a deep small paste, probably by Tassie

215 This Beautiful Gem represents a Satyr garlanded with vine, raising himself on tiptoe, and squeezing a bunch of grapes with his right hand raised above his face. The juice seems to stream down into his mouth; he carries another bunch in his left hand. The splendid stone, in which this exquisite intaglio is cut, in the delicate and shallow manner of the antique Greek artist, is a cinnamon stone garnet, in the form usually given to this stone in antiquity, viz. "en cabochon." There can be little doubt that this glorious gem dates from the later period of Greek art

27. 6.
Read

An Arundel gem (*Cat. Thec. A*, 76)

Figured in the "Marlborough Gems," vol. ii. No. 45, *and in the ninth etching of Worlidge's volumes*

216 A Dancing Satyr, cut in intaglio on a brownish-red jasper. The work and the material belong to the art of the Roman period, and the execution of the gem is good and full of spirit

217 A Similar Subject to No. 216. An intaglio, on a yellowish backed sard

218 A Dancing Satyr; an intaglio on a cornelian. It is mounted in a ring with a beautiful enamelled setting of thyrsi and ivy-leaves

A Bessborough gem (*Cat. No.* 58)

219 A Satyr Reposing, leaning on a pillar, on which is a bust and the roe-skin; in the field a Term supporting the Satyr's staff

From the Chesterfield Collection (*Cat. No.* 30 o)

220 An Onyx Cameo, representing a Satyr with his infant on his knee. The figure rendered in a white layer on a black ground

An Arundel gem (*Cat. Thec. B, No.* 45)
Figured in the "Marlborough Gems," vol. i. No. 44)

221 A Roman Intaglio, on a sard, representing a Satyr sitting in repose, and contemplating a trophy of arms

One of the Medina gems (*Bessborough Cat. No.* 1 m)

222 A Satyr Pouring out a Libation before a Priapic Term. An intaglio deeply engraved in a long oval cornelian. The whole design is well balanced, and the figure of the Satyr pouring from his wine-skin into the (cantharus) vase at his right hand, as he sits at ease on a pard's skin, is very gracefully modelled. His pedum lies on the ground, and the thyrsus leans against the Term; a crater is in the field beyond. The setting is one of the series of beautiful enamel work, tulips of exquisitely delicate workmanship, painted in enamel on a white ground temp Louis XIII.

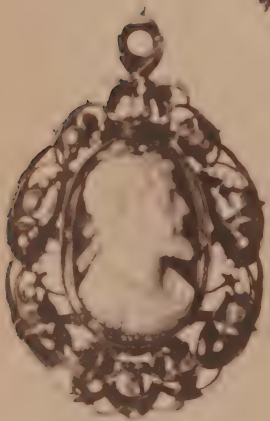
An Arundel gem (*Cat. Thec. E, No.* 10)

No. 226.

No. 37.

No. 159.

No. 538.



No. 478.

No. 565.

223 An Old Satyr, sitting on a pard's skin, apparently plays the double flute; an infant Satyr, holding a thyrsus, dances, while a Nymph, sitting by, waves her hand as though to mark the time. This pretty little family scene is engraved in rather deep intaglio, on an extraordinary sard of fine red colour and transparency, and the design is surrounded by a granulated border. It is doubtless by the hand of a Greek artist, probably of Magna Græcia

224 A Little Festival, wherein a seated Silenus plays the lyre, a Satyr stands and blows the double pipe, a young Satyr bestrides a pard, while from out of an overshadowing tree, which with a vine on the other side forms a sort of border to the design, a second little Satyr looks down on the scene. Cut in intaglio, on a fine yellowish sard of a peculiar quality, transmitting a greenish tint. It appears to be a Roman gem of early Imperial age

From the Medina Collection (*Cat. No.* 46 M)

225 Two Satyrs Playing the Tibia; a Cupid running to one of them. A rather large intaglio on a sard. One of the players sits on what appears to be a ram's skin

An Arundel gem (*Cat. Thec. E, No.* 21)

226 A Bacchanal Subject. A cameo, antique in character, wrought in a beautiful porcelain-white upper stratum of a sardonyx, with a yellow base layer. The moulding of the limbs and form of the Mænad in the foreground is extraordinarily delicate, and the attitudes of the remaining figures, viz. a Satyr teasing a panther, and a second Mænad, who is at hand to beat the tambourine, are artistically drawn. A reserved rim surrounds the design, which is set in an enamelled border of tulips and other flowers. The *technique* of this gem resembles the cinque-cento works, but the details betray none of the errors in archæology so characteristic of an uncritical age; and the work is therefore probably by an ancient artist of a noble school

See Illustration

£380

227 A Bacchante on a Fine Red Sard. A Renaissance intaglio
An Arundel gem (*Cat. Thec. E, No.* 14)

228 A Very Fine Shallow Intaglio, of exquisite workmanship, especially in the flowing drapery; cut on an oval somewhat convex amethyst of a beautiful tint. It represents a Bacchante in extasy; and in the workmanship no less than in the character of the surface it bespeaks an antique hand, probably that of a Greek artist of the third or fourth century B.C.

229 A Shallow and Delicate Intaglio, on a small almandine, cut "en cabochon." A Nymph (possibly, however, Diana), running, blows the flute; a hound runs by her feet. Undoubtedly a Roman work

230 A Beautifully Wrought Intaglio, on a perfect little plasma of the purest translucent green. A Bacchante in frenzy clashing the cymbals, and abandoning herself to the dance they excite. The gem must have been a work of Roman art before its decline, and not only the drawing but the execution is remarkably fine

231 A Representation of Priapus Worship

232 A Bacchante before a Priapic Term, a thyrsus in her hand. A good Roman, rather shallow, intaglio, on a fine, clear, yellowish sard

233 A Renaissance Intaglio, on a beautiful tricoloured agate. It represents a Nymph sacrificing to Priapus

234 A Bacchanal Orgie, with the signature ΑΛΛΙΩΝΟΣ, a Satyr and Nymph embracing, a Priapic Term in the field, and a Pan playing the double flute. It is an intaglio on a large oblong beryl, and is stated by Natter to have been the work of Flavio Sirletti. Mounted in gold as a seal with vase-shaped stem
A Bessborough gem (*Cat. No.* 22)

235 An Antique Cameo. A Satyr and Nymph represented in the white upper layer of a black and white jasper onyx. In chased ring with rose diamond on each shoulder

A Medina gem (*Cat. No.* 25 M)

236 A Small Renaissance Cameo on an Onyx. A Nymph assailed by a Satyr, but defended by a soldier with a drawn sword

From the Bessborough Collection; *termed by Natter* (*Cat. No.* 28) "*L'enlèvement de Cassandre par Ajax*"

Pan.

237 A Head of Pan, crowned with the vine, in full face; a very fine intaglio. A work of Roman art

An Arundel gem (*Cat. Thec. A, No.* 5)

238 Intaglio on a Sard. Pan returning from the chase; in one hand he holds a plate of fruit; in the other, together with his crook, he has the skin of a roe or a goat that he has killed. It is a good Roman work. Mounted as a seal

An Arundel gem (*Cat. Thec. A*, 54)

239 A Fine Undoubtedly Greek Intaglio on a Brown Sard. Pan sitting, with a thyrsus leaning on his shoulder, contemplates a comic mask, which he holds in his hands. The work is deeply engraved £ 20

240 A Spirited Onyx Cameo, representing Pan erect before a reclining figure of an aged man, both in a gesticulating attitude, as if in argument: intended probably to embody the idea of an author of the Satyric Drama declaiming, the Pan being introduced to express this. The figures are rendered in a white layer over a yellow sard ground. The gem is probably a work of the Augustan date. It is mounted very beautifully in an exquisite ring with masks of Satyrs on the shoulders, a work of some cinque-cento Italian goldsmith £ 29

A Bessborough gem: *called by Natter a river-god* (*Cat. No.* 101)

(3.) *PRIMEVAL GODS.*

Chronos—Saturn.

241 Saturn, his Falx (?) in his Left, his sceptre in his right hand. Extremely shallow intaglio, on a singularly streaked and smoke-tinted chalcedony. Set as a seal

An Arundel gem, called a Jupiter (*Ar. Cat. Thec. A, No.* 50)

242 A Head of Cybele to the Left in Intaglio, on a fine sard, or the subject may represent a city, perhaps the portrait of Berenice in the character of one. It is a gem of good workmanship; early Imperial, or perhaps late Greek

A Bessborough gem (*Cat. No.* 69)

£24
Read

243 A Roman Intaglio, engraved on a very fine nicolo, with its colours beautifully contrasted. It represents Cybele crowned with her towers, and drawn in her lion-chariot

An Arundel gem (*Cat. Thec. A, No.* 73)

The Fates.

244 Clotho with her Distaff; a fine intaglio on a dark sard

A Bessborough gem (*Cat. No.* 105)

Hades—Pluto; Persephone—Proserpine.

245 A Good Intaglio in Sard, representing perhaps Proserpine, if the ornament be wheat-ears over her brow, mounted in a heavy cinque-cento ring of gold, enamelled in black with the initials D·I·S·B upon it. The head is to the left, and may be a work of Hadrian's time

£40
Whelan

An Arundel gem (*Cat. Thec. I, No.* 8)?

246 A Beautiful Shallow Intaglio, on a blue beryl, probably a fine Sicilian Greek gem. Proserpine's head to the left is represented in profile without the wheat-ears, but dressed in the mitra. The artist's hand has worked in the shallow relief with much delicacy of touch. A gem identical in subject and similar in treatment existed in the Praun (Mertens-Schaffhausen) Collection (No. 1080), on an antique black paste £ 20 Kilchian

247 A Fine Intaglio on a Pale Sard Worthy of it. Hades, enthroned, holds the sceptre in the right hand, a thunderbolt in the left. Persephone veiled stands before him. The gem is engraved with a bold and almost rough execution; but with much refinement of drawing, a combination rare except in Hellenic art. The drapery, done in shallow relief on the figure of Persephone, and deeply sunk on the lower limbs of the god, is very statuesque in its character

248 A Small Onyx Cameo. A head to the left, perhaps a portrait, of the class, from the head-dress, usually called Persephone

(4.) *DEITIES OF DESTINY; OF HEALTH; TUTELARY DEITIES, &c.*

249 A Representation in Intaglio, on a Sard, of a winged figure standing on the prostrate form of a man. It is a figure of Nemesis; round it is the inscription, ΤΟ ΔΩΡΟΝ ΝΥΝΟΗΝ

250 Fortuna, holding a cornucopia in the left hand, wheat-ears and the characteristic rudder in her right hand. An intaglio, cut in an effective style of art, in a rich brown surface-layer on a splendid sardonyx, the sides of which, bevelled away, exhibit the other strata of the stone, one being of a dark greyish-brown, and below it a white layer. It appears to be a Roman work

Asklepios--Æsculapius, &c.

251 A Head of Æsculapius to the Left, an intaglio on a fine yellowish-red sard, with the characteristic Zeus-like cast of feature. The serpent entwining a staff is in the field. It is a noble gem, worthy of a Greek artist

252 Hygiea Seated, feeds a serpent which entwines a cippus, on which is a tripod carrying a globe. An intaglio on a cornelian. Fine Roman work

253 Æsculapius and Hygiea in Intaglio on a Sard
An Arundel gem (*Cat. Thec. A*, 55)

Cities personified, &c.

254 Intaglio on a Striped Agate; a standing figure, with cornucopia in the right, and a serpent (coiled round his arm) in the left hand. The work is bold, and in character like the late Roman gems of the second century
An Arundel gem (*Cat. Thec. A*, 89)

255 Head of Janus: a cameo on sardonyx, done in a yellowish-brown surface layer on a white ground. (On the back is a medley of conjugated masks)
A Bessborough gem (*Cat. No.* 34)

256 A Vast Nicolo, $1\frac{3}{4}$ inch long and $\frac{3}{4}$ inch high, carrying an intaglio. A central figure over which is a rude inscription, engraved directly, ΟΥΡΑΝΙΑ ΗΡΑ seems to represent the Astarte of Libya or Carthage riding a lion, and with a sceptre in her hand. The Dioscuri, each with a star over their heads, stand, the one in advance and the other to the rear of the lion. ΑΜΜΩΝΙΟΣ ΑΝΕΘΗΚΕ ΕΠ ΑΓΑΘΩ is in the exergue—"Dedicated by Ammonios for a blessing." It is perhaps an African gem cut during the 3rd or 4th century A.D. Mounted in gold as a ring
A Bessborough gem (*Cat. No.* 4 M). *Published by Venuti, and cited in the Corpus Inscript. No.* 7034

20.9.6

Hebe—Juventas.

257 A Shallow Intaglio on a Banded Agate. A female, half-draped figure, drinking out of a patera; a type which, from its occurring on coins, with the legend IUVENTAS, is entitled a Hebe. It is an antique gem carrying an Etruscan border, and probably Greek work of an early date, perhaps 400 B.C.

A Bessborongh gem (*Cat. No.* 61)

258 A Small Cameo on a Sardonyx. In the upper bluish porcelain-like layer is a figure representing the Roman personification of youth, perhaps a Hebe. The design not unlike the preceding, being that so frequent as a half-draped figure in graceful attitude, drinking from a patera. The base stratum of the stone is of sard, and the work seems of Roman time

In catalogues of the last century this figure is designated sometimes as Semiramis, sometimes as Sophonisba, drinking the poison

259 A Winged "Hebe," by Marchant, and signed by him. A beautiful intaglio on a yellow sard, stated to have been copied from an Etruscan bas-relief in the British Museum. The figure is beautiful and highly finished

260 An Intaglio Representing, probably, a Hebe. A winged figure, cut in a red sard, pours from an œnochoe into a patera; boldly handled by an artist of the later period of the Early Empire

A Bessborough gem (*Cat. No.* 75)

Nike—Victoria.

261 A Head of Victory, laurel-crowned, to the left. A very fine Roman intaglio on a deep red sard

An Arundel gem (*Cat. Thec. A*, 80)

262 A Cameo on a Beautiful Little Sardonyx. A wingless Victory crowns a warrior in a biga; another Victory, winged, acts as charioteer to him. It was once the property of Cardinal Albani, and is signed by the incised name ΑΛΦΗΟC. The signature occurs in the blank left under the ground on which the chariot and horses stand. The whole group, and in particular the horses, is admirably drawn and executed. The gem is cut in a porcelain-white layer, which overlies the fine brown sard that forms the foundation of the stone. The work has all the character of a Roman gem of the time of the early "Cæsars"

Figured in the "Marlborough Gems," vol. ii. No. 47

263 Victory Winged, in a biga; a spirited cameo: the figures in a blackish-brown layer in relief on a white ground

It was a Medina gem (*Bessborough Catalogue No.* 19 M)

264 Victory in a Biga. A cameo on a sardonyx. The near horse and chariot-wheel are rendered in a black layer, the rest of the figures in a bluish-white layer, the base being formed of dark sard. The treatment of the horses and of the dress belongs to a good Roman period

An Arundel gem (*Cat. Thec. D, No.* 14)

(5.) *DEITIES OF TIME; OF LIGHT, &c.*

265 A Beautiful Intaglio, representing a female figure moving forward in a dress fluttering behind her from her rapid movement; a tree and a Cupid in the field. It is engraved in a Roman style of a not very late date, on a red sard. It represents the Season of the Spring

An Arundel gem (*Cat. Thec. A, No.* 58)

The Sun God.

266 "Solis Figura," Sol: an intaglio on a "Venus-hair stone" (the Solis gemma of Pliny?); quartz crystal with rutile fibres in it. It is a full-length figure of Roman art. It is set in a ring elegantly enamelled with black, and with turquoise-blue dots

An Arundel gem (*Cat. Thec. A*, 48)

267 A Similar Subject, his whip in his hand, on a singular yellow jasper, its back being of a mottled green, whereon is engraved directly the word CEMECEIΛAM. This title ("Eternal sun") has generally another application in Gnostic amulets, being usually associated with Cneph or the Abraxas deity

An Arundel gem (*Cat. Thec. A*, 47)

268 An Intaglio on a Fine Nicolo. Sol in a quadriga, a trident in the field. In massive gold ring, the shoulders decorated with scale pattern

An Arundel gem (*Cat. Thec. A*, *No.* 41)

269 Sol in a Quadriga. Roman work, cut in intaglio on a sard, mounted as a seal

An Arundel gem (*Cat. Thec. A*, 88)

270 The Head of the Dog Sirius, radiated and open-mouthed, in front face. A very renowned intaglio, most profoundly cut, and marvellously finished in a material worthy of it, the kind of carbuncle known as the "Siriam" or "Syriam" garnet, as being obtained of the finest quality from the neighbourhood of the ancient capital of Pegu

£110
Read

On the collar of the dog is the signature ΓAIOC EΠOIEI. Natter first described it in his "Traité de la Méthode Antique de Graver," &c., No. XVI., and also in the Bessborough Catalogue, No. 40 c, and he acknowledges to have copied it. His copy, in topaz, is at St. Petersburg. Other gems with the subject, some of them certainly antique, but similarly treated, exist in different collections; one is in the Payne Knight Collection in the British Museum, and another in that at Berlin

Eos—Aurora.

271 Aurora in a Biga, clad with the arching veil of the antique ΗΩΣ. It is wrought on a sardonyx in extraordinary relief and with transcendent excellence. The near horse must once have been carved nearly "in the round," for it almost prances in the air. The axle of the chariot carries a minute silver stud. The material might have been chosen to represent the subject, the figures being carved in a most beautiful ivory-like layer, while the background, over which they are moving, is a yellow sard, that might express the amber light of the opening morning

It was one of the Arundel gems (Cat. Thec. B, No. 41)
Figured in the "Marlborough Gems," vol. ii. No. 39)

272 In this Fine Cameo we have the Same Subject very similarly treated. In each the figure and garb of Aurora are quite similar, and she holds the reins in her two hands in the same way. Indeed the two gems might both have been copies from the same original. This beautiful gem is cut in a jasper onyx, hardly less appropriate in the accordance of the colours of the stone with the subject represented than the last; the figures, carved in a wax-like layer, present a more dusky hue, and seem emerging from the night; the background of the gem being formed of a layer of blackest jasper. One can hardly assign to this gem a later date than that of the Rome of Augustus

An Arundel gem (Cat. Thec. C, No. 21)
Figured in the "Marlborough Gems," vol. ii. No. 48
See Illustration

273 Phaeton, his chariot and horses, represented in the white layer of an onyx; in slight relief. In open frame setting with amethysts, &c.

One of the Medina gems (Cat. No. 39 m)

No. 272.

No. 596.

No. 350.

No. 283.

No. 591.

No. 38.

(6.) *ASTROLOGICAL SUBJECTS OF PAGAN CHARACTER.*

274 A Triumphal Car, surrounded by all the signs of the zodiac: A Victory holding out a wreath, floats in the air over a quadriga. The gem is finished in minute detail, and is contained in a minute sard of circular form and of a somewhat obscure yellow-brown colour, the diameter of which is but $\frac{5}{8}$ths of an inch. Baron Roger de Sivry possesses in his collection a gem in all respects similar to this

Figured in Worlidge's Etchings, No. 39

15 · 4 · 6
Ring

275 A Subject of which a Representation exists on a Gem in the French Imperial Cabinet. Jove with his eagle, and with Mercury on the one hand, and Mars on the other, stands on a hemispherical frame, below which Neptune with his trident raises half his form from out of the ocean. Around the whole is a zodiac. The intaglio is cut in a large cornelian of $1\frac{3}{4}$ inch in diameter, and no doubt represents a horoscope

£900
Read

The mounting is an elaborate production of an Italian artist, the stone being set round with table diamonds and spinel rubies, interspersed with enamelled roses and other flowers, and suspended by a triple chain. On the back is a representation, in richly coloured enamel, of a stork-shaped imaginary bird

An Arundel gem (*Cat. Thec. E, No.* 11)
See Illustration, p. 101

276 An Intaglio on an Agate. A winged female goddess and a Cupid are in the centre; on one side a figure apparently meant for Apollo, and another playing Pan's pipes; two unrecognisable personages are on the other side

£5

From the Bessborough Collection. It is stated by Natter (*Cat. No.* 23) *to have been previously in the Collection of Mr. Stanhope*

(7.) *MITHRAIC SUBJECTS.*

278 An Intaglio on a Hæmatite. An amulet, very curious on account of the combination, probably not accidental, of the Mithraic subject on the obverse with an Abraxas on the reverse. The former is the usual representation of Mithras slaughtering the bull; the crab and a serpent below in the field, besides an eagle, a jackal, two altars, and two heads. The style far superior to that of the majority of these talismans; it is no doubt a work of the second century. Mounted in gold slide

279 A Renaissance Rendering of the last Design, but it is without the proper attributes of the Mithraic subject of it, and would be more correctly, perhaps, described as a wingless Victory sacrificing a bull. It is an intaglio well cut on a cornelian, and is set in a very pretty Louis XIV. seal

A Bessborough gem (*Cat. No.* 106)

280 A Mithraic Subject in Intaglio, on bloodstone. Perhaps the Soul and the two Principles, and is much like the gem in the Praun Collection, figured in p. 359 of Mr. King's work on antique gems. A work of perhaps the first century. Mounted as a seal

One of the Chesterfield gems in the Bessborough Collection (*Cat. No.* 38 c)

(8.) *EGYPTIAN SUBJECTS.**

281 A Horus Harpocrates, seated in the boat of the Sun on a lotos flower, wearing the disc of the sun, raising his left hand to his mouth, and holding in his right a whip; adored by a Cynocephalus, wearing on his head a disc (sacred to the moon). At the prow and stern a hawk, the emblem of Horus, crowned with Pschent (the crown of the upper and lower world); in the field the sun and moon. It is a well cut Romano-Egyptian intaglio, on a curious jasper of a dull brownish red, with a stain of green in it

An Arundel gem (*Cat. Thec. A, No.* 99)

2. 57

282 Harpocrates. A full-length figure in intaglio, on a splendid red sard. His finger on his lip (as a divinity of Silence), he holds on his left hand a cornucopia, resting on a column. On his head is the persea fruit. It is a fine work of Romano-Egyptian art

3. 157

283 A Seated Harpocrates, his forefinger on his lip, his left hand holding the cornucopia. A cameo in the highest relief, cut in a fine porcelain-white layer of a fine sardonyx, the lower layer consisting of red-brown sard. The modelling of the figure is delicate, and the finish of the work excellent. Mounted as a slide for a necklet in gold, enamelled with scroll design in black, &c. on white ground

An Arundel gem (*Cat. Thec. B, No.* 43)

See Illustration, p. 48

£60

Wilson

284 A Very Fine Copy, probably by Natter, of the Sphinx of Thamyras, in the Blacas Collection. It is an intaglio on a most magnificent sard

A Bessborough gem (*Cat. No.* 92)

6-10

* For Isis, see under Demeter, Nos. 43 to 46; and for Serapis, see under Zeus, Nos. 5 to 11.

285 A Canopic Vase; a head rising from it, covered with the head-dress of Osiris. Probably, on this account, of Roman time, as the Egyptian representation of this subject has the heads of four divinities in place of the Osiris head. Such vases appear to have been used to contain the intestines of the deceased. The intaglio is cut in the brown upper layer of a convex sardonyx, with an underlayer of white. An inscription ΦΙΛΙΠ ΠΟΥ, doubtless the owner's name, surrounds the vase, on which arabesque-looking ornaments are seen. The work is ancient, and is probably a work of late Romano-Egyptian art

An Arundel gem (*Cat. Thec. A, No.* 83)

286 The Same Subject, finely engraved on a cinnamon stone of great beauty. The vase has hieroglyphics on it. Its date is probably coeval with the last

290 An Amulet with Three K's, with a Coptic inscription in direct Greek characters, ΘΩΒΑΡΡΑΒΑΥΔΡΥΩΣΣ. A Gnostic work of the fourth century; at the back Hercules strangling a lion, intaglio in red jasper. This amulet is that prescribed by Alexander of Tralles, as a charm against the colic

An Arundel gem (*Cat. Thec. A, No.* 87). *This gem was once in the Collection of Gorlæus* (*see No.* 441 *Gorlæi Dactylotheca*), *afterwards purchased by King James I. for his son*

Section II.—THE HEROES.

(1.) *HERACLEAN CYCLE.*

291 A Fragment of a Head of Hercules, to the left, very skilfully made up in gold: it is a very deep intaglio, of the "Glycon" type, and perhaps of Greek work, in a most simple and grand style, in a cornelian, and was once a gem of large size. In enamelled mount

An Arundel gem (*Cat. Thec. E, No.* 29) 4. 5-.

292 A Head of Hercules, to the left, of Roman work, on a burnt sard. Set in gold as a seal

Figured No. 20 *of Worlidge's Etchings* 2. 2.

293 Intaglio on a Good Sard. The same subject to the left; a wreath, probably meant for poplar, on the head. It may be a portrait of a late emperor, perhaps of Maximian, as Hercules £4

An Arundel gem (*Cat. Thec. A, No.* 38)

294 Head of the Youthful Hercules, to the left: an intaglio on a fine sard £12

A Bessborough gem, Chesterfield portion (*Cat. No.* 13 c)

295 Hercules Mingens, Roman work, in intaglio, on a greyish-coloured agate £2. 18/.

£63
wheler

296 The Celebrated Hercules Bibax, with the lettering ΑΔΜΩΝ behind the figure, which is a full-length side figure to the left carrying a vast club. The signature, which seems ancient, and fills a place evidently left for it in the design, would be limited by the form of the ω to the Roman Period. Indeed, the heaviness of the figure belongs to a time much later than even the original of the Farnese Hercules; the early athletic type of Hercules degenerating into more massive and clumsy exaggerations as we trace it down from the older Greek to the later Roman artists. It may even be a work of Caracalla's time.

This fine gem is cut in not very deep intaglio on a slightly convex sard; the lettering, besides being in the nominative, is too large to be the signature of the artist, and no doubt, as Dr. Brunn supposes, represents the name of the owner. A gem with this design (figured by Stosch) belonged to the Collection of Vitelleschi Verospi; another figured by Worlidge (in 1768), (No. 21) was this, of the Marlborough Collection. Bracci and Visconti speak of such a gem as in the Nuncio Molinari's Collection, a statement considered by Dr. Brunn to militate against the Marlborough gem being that of the Verospi cabinet. Raspe, however, states that this gem came to the Duke of Marlborough's Collection from that of Molinari, into which it had passed, he says, from the Verospi Cabinet.

A careful comparison of this gem and that in the Blacas Collection shows this to be the finer and more antique looking work.

Figured in the "Marlborough Gems," vol. i. No. 32

£8

297 A Full-length Front Figure of the Youthful Hercules, with the hide of the lion on one arm, the club in the hand of the other. A most excellent intaglio, of the best period of Roman work, on a superb red sard, perfect as well in its transparency as in its colour

298 Hercules Reposing: the subject of the Colossus at Tarentum, brought to Rome by Fabius, and originally executed by Lysippus. Other copies exist with the motto, ΠΟΝΟΣ ΤΟΥ ΚΑΛΩΣ ΗΣΥΧΑΖΕΙΝ ΑΙΤΙΟΣ. One was in the Orleans Collection

An Arundel gem (*Cat. Thec. E*, 13)

299 The Same Subject, on what looks like an antique stone, a red sard

300 An Intaglio of the Same Subject, on a white cornelian

301 A Roman Intaglio, representing Hercules wrestling with Antæus, on a fine little lapis lazuli, somewhat convex. It is mounted in a beautiful ring, with a white enamelled fleur-de-lis, and black arabesque work of entwined vines

An Arundel gem (*Cat. Thec. A*, 56)

303 Hercules Supporting Antiope, the dying Queen of the Amazons: paste, imitating a deep red sard

304 Intaglio on a Magnificent Dark Sard. Hercules having brought back Alcestis from the shades, presents her to her astonished husband. This is perhaps the chef-d'œuvre of Marchant, and exhibits the excellencies of his style. The graceful form of the wife stands in contrast with the erect demi-god, who, raising the veil of Alcestis, gives her back to Admetus. In the exergue N.MARCHANT INV.ET.F. The figure of Admetus is more feeble in design, and the proportion of the head is in each figure too small. But though with little of the austere spirit of antique art, the conception of the gem is good, recalling somewhat the motive of the gem numbered 9211 in Tassie; the heralds leading off Briseis. Work so finished was impossible, except in an age supplied with lenses of high power. This fine gem was a present from the Elector Duke of Saxony, in return for a copy of the "Marlborough Gems," presented to his Serene Highness by the third Duke of Marlborough. On the back of the gem an inscription in beautifully cut letters "Saxoniæ Princeps doni memor," commemorates the occasion of so princely a gift

305 Head of Hercules, in full face. A cameo in hyacinthine garnet

306 A Cameo cut in a White Layer with a Dark Ground. Hercules bibax, with Lilliputian Cupids

An Arundel gem (*Cat. Thec. D, No.* 16)

307 Hercules. A minute modern cameo, the letters HPAK in the field: in a bluish-white layer on a black base

308 Hercules Strangling the Lion; a large cameo on an onyx. A very spirited antique work

Figured in the "Marlborough Gems," vol. ii. No. 44

309 An Antique Cameo, representing a bust to the right of Omphale; in design similar to No. 313. Cut in a double nicolo, of indubitable antiquity, having the original Indian perforation traversing it. At the back is a full-faced cameo bust of Hercules, of Renaissance work. It has been worked in order to take advantage of the fine bluish film at the back of this very extraordinary *double* nicolo. This gem possesses an historical interest, from its having been presented by Charles V. to Pope Clement VII., and by him subsequently to the Piccolomini of Sienna. It is mounted in a broad gold setting with eight table diamonds and rubies, alternately, on either face; and between each pair of these stones is a delicate filigree ornament of triplets of trefoil, tied into a sort of golden fleur-de-lis. The edge is ornamented with a twist of vine branches and leaves in black enamel. The setting is of the same period as the gift

A Medina gem (*Cat. No.* 28 M.)

Figured by Borioni in the "Museum Piccolomini," Pl. III. (*No.* 45)

Also in the "Marlborough Gems," vol. ii. No. 18

See Illustration

No. 103.

No. 103.

No. 309.

No. 309.

310 A Cameo, of Renaissance workmanship, the subject being similar to that of No. 295 3. 8.

An Arundel gem (*Cat. Thec. A, No.* 142)

311 A Head to the Left of the Youthful Hercules, with the lion's skin head-dress. It is an intaglio of the most beautiful workmanship and of the purest design, engraved by a Greek artist of the best period on a fine golden sard 4 2

Once Lord Chesterfield's (*Bessborough Cat. No.* 6 c)

312 A Head of Omphale, to the left (or Iole?), in the garb of Hercules, with the lion's skin head-dress; below, ΓΝΑΙΟC. It is beautifully finished, and is cut in a orange sard of the finest colour and quality 20

A Bessborough gem (*Cat. No.* 43)

313 The Same Subject, in profile to the left, on a fine hyacinthine sard £8

Once Lord Chesterfield's. A Bessborough gem (*Cat. No.* 14 c)

314 A Full-length Intaglio of Omphale, in the Herculean lion's-skin garb, semi-nude. A beautifully modelled and finished gem, of good Greek work, on a somewhat convex pale amethyst 2 3 Wheler

One of the Medina gems in Lord Bessborough's Collection (*Cat. No.* 7 M)

Figured in the "Marlborough Gems," vol. ii. No. 46, *and among Worlidge's Etchings, No.* 40

315 The Same Subject, in intaglio on a golden sard, by a Greek engraver

316. See 309

317 Omphale, profile to the right, same subject as those previously described. It is a cameo in the style of the third century; the hair is worked in a yellowish surface layer, the face in a stratum of opaque white on a ground of bluish black

An Arundel gem (*Cat. Thec. B, No.* 20)

318 The Same Subject to the Left; a work in cameo, on an onyx of a singular quality and colour

An Arundel gem (*Cat. Thec. B, No.* 17)

319 A Remarkable Cameo in Lapis Lazuli, representing profile busts to the right of Hercules and Iole, or rather portraits so personified. The appearance of the gem is antique, and especially Græco-Egyptian; the eyes in particular, from their somewhat staring expression, and the line round the iris, seem to indicate this. The portraits may possibly be those of a Ptolemy and his queen, or they may represent personages of importance during the reign of a Ptolemy

An Arundel gem (*Cat. Thec. C, No.* 9)

Leander.

320 Intaglio Head, to the left, of Leander or the figure called in catalogues Leucothoe (a moon behind the head). Cut in a bold style of Roman workmanship, in a circular red sard 11. 07

A Bessborough gem (*Cat. No.* 42)

321 Hero and Leander, intaglio. A work on a very fine sard (a sardine), its age being sufficiently indicated by the representation of the Winds 2. 07

A Bessborough gem (*Cat. No.* 85)

322 Leander. A bust to the left, as though swimming, cut in intaglio on a sard; perhaps of Roman work 4. 07

An Arundel gem (*Cat. Thec. A, No.* 28), *termed* "*Caput Athletæ*"

Meleager.

323 A Very Fine Sard, with a figure of a huntsman carrying a spear, probably Meleager; cut in intaglio, in a somewhat slight manner: an antique work 6. 07

A Bessborough gem, termed Adonis (*Cat. No.* 32 c)

324 A Work in Intaglio, on a sard, called by Natter, in his Catalogue of the Bessborough Gems, a "Meleager" £11

(*Bess. Cat. No.* 97)

325 A Beautiful Bit of Minute Italian Renaissance Work, comprising 27 figures, and styled "The Death of Meleager." It is cut in shallow cameo on the top of a shell of Cypræa tigris £12

An Arundel gem (*Cat. Thec. C, No.* 18)

Amazons.

326 A Cameo of Rare Beauty, and in the finest antique work. An Amazon, whose helmet is cut in a little boss of transparent red sard, supports her dead comrade, whose horse stands by looking towards the distant conflict. The figures are cut out of an ivory-white layer upon a fine brownish sard base

Figured in the "Marlborough Gems," vol. i. No. 48

327 A Cameo, representing an Amazon unhorsed, and seized by a warrior (Theseus and Antiope). The stone is a sardonyx, so cut that the Amazon is represented in a surface layer of opaque white, the horse and the warrior in a hornlike stratum, on a base of chalcedony. The work belongs to the best Roman period

Bellerophon and Pegasus.

328 Bellerophon and Pegasus, a chimæra below; a Roman intaglio engraved on a nicolo

An Arundel gem (*Cat. Thec. A, No.* 64)

329 Bellerophon watering Pegasus at the Hippocrene. Inscribed votai. An intaglio cut in a rich shaded sard.

[Pegasus.]

330 The Fore Quarters and Wing of Pegasus, beautifully engraved in intaglio in a hyacinth. The curl of the wing is in the most authentically antique manner, like that on coins of Lampsacus, or of Corinth

Theseus.

331 Theseus, having slain the Minotaur, rests on his club; the dead monster lies in a window of the Labyrinth; a very pretty cameo cut in a porcelain-white layer in relief, on a bluish-grey base

Heroes of the Trojan War.

332 Priam at the feet of Achilles. A beautiful little Greek intaglio on a fine sard. Four figures are included in the design, of which the finish is complete, even to the ornamentation of the cuirass of Achilles 20

One of the Medina gems (*Bessb. Cat. No.* 44 M)

333 A Seated Warrior, in intaglio (called in the Blenheim Catalogue an Achilles), contemplates a helmet. It is engraved on a beautiful little sard 12

334 An Intaglio; a crouching warrior (the so-called wounded Achilles—perhaps Tydeus); a round buckler covers his side with a Gorgon head on it, and his sword is erect in his hand before him. It is cut deeply into a good pale sard in an antique style 6.70

335 A Cameo, Roman in date, on sardonyx. Achilles or a hero holding forth a sword. He is seated on a cuirass. It is cut in a white layer, with a brown base layer 4. 157

An Arundel gem (*Cat. Thec. A*, 140)

336 An Intaglio; Thetis borne on a Triton conveying the arms to her son. Roman work; deeply cut in a red cornelian 5. 157

337 Head of Diomed; a cameo, with the character of a Roman work, cut in a sardonyx out of a white layer on a base of sard 5

One of the Medina gems (*Bessb. Cat. No.* 40 M)

338 Achilles and Chiron. The Centaur is giving the young Achilles a lesson on the lyre; a Cupid behind is listening. Perhaps a work of the 2nd century: it is deeply cut in intaglio on a fine sard £ 17 Jary

339 An Intaglio of Achilles and a Centaur; rather late Roman work, as seen by the material in which it is engraved, a red jasper 5

One of the Chesterfield gems acquired by Lord Bessborough (*Cat. No.* 31 C)

340 Two Figures, engraved in intaglio on a very fine and large yellow sard, representing, perhaps, Paris and Œnone. The figures are nude, and are not therefore (as the Blenheim Catalogue interprets them) Phaon and Sappho. The gem is fine work, and cut by an antique hand. In gold enamelled border

Mr. King considers the figures to represent a muse and comic poet

The gem was once Mariette's; *see Caylus, Rec.* 1, *p.* 129

340A An Intaglio, that seems to be a modern copy on a reduced scale of the Paris and Œnone, No. 340; stated by a note in the Duke of Marlborough's handwriting to have been engraved by Natter. It is cut on quartz

341 An Intaglio on a Deep-Coloured Sard (or sardine) of the large dimensions of $\frac{3}{4}$ inch by $1\frac{1}{16}$ inch. It represents Diomed and Ulysses seizing the Palladium. Diomed on one side is seated on a cippus, in the attitude so often repeated upon gems, holding the talismanic image in his left, and his sword in his right hand (as viewed on an impression). On the other, the left half of the stone (the right on an impression from it), Ulysses, the herald's staff in his left hand and the chlamys on his other arm, points to the body of the priestess at his feet. A figure with a trident (of Poseidon?) surmounts a tall column that divides the gem and separates the two heroes; while the wall of the temple-precinct is seen over Ulysses' head.

On the cippus in the signature ΦΗΑΙΞ ΕΠΟΙΕΙ, and in the field over the head of Diomed, as if to balance in the design the wall on the other side, are the words ΚΑΛΠΟΥΡΝΙΟΥ CΕΟΥΗΡΟΥ, the name, perhaps of the owner. This important and remarkable gem is one of the very few that the scepticism of Stephani allowed as carrying a genuine signature. Dr. Brunn, while admitting this verdict, has been, with Stephani, misled as to the position of the inscriptions. Worlidge has made no such error. The position of this intaglio in this Collection as an Arundelian gem

secures it from the charge of being a forgery of the last century; and there seems no valid ground for withholding from this remarkable intaglio the title Brunn has allowed to it of ancient workmanship. It was probably a work of the age of Hadrian

An Arundel gem (*Ar. Cat. Thec. E, No.* 2)

Figured in the "Marlborough Gems," vol. i. No. 39, *and by Worlidge in his Etchings, No.* 52, *where he has put the inscriptions in their correct positions*

342 Intaglio. Diomed, master of the Palladium: a Renaissance work, on an agate

An Arundel gem (*Cat. Thec. E, No.* 9)

343 A Gem in Intaglio, with the singular lettering ΔΙΟΓΗΝΕΣ. The dress is that of Ulysses—the pilos and chiton. The work is apparently of a good Roman period of art, on a nicolo

Æneas.

344 An Intaglio of Apollo Helping Æneas (who is only represented by his last retreating leg) to escape from Diomed through the Scæan gate: Diomed is striking at a cloud unrepresented in the gem

It is a fine work, cut in a rich and uniform sard, square in form with the angles rounded, and set in a light and beautiful ring of 18*th Century workmanship*

It was from the Medina Collection (*Bessb. Cat. No.* 21 M). *It seems to have belonged to Caylus in* 1762. *See his "Thec. d'Antiquités," V., Pl. liii.* 3

Figured by Worlidge, No. 17, *and in the "Marlborough Gems," vol. i. No.* 46

344 *bis.* Diomed and Æneas at the Scæan Gate: the same subject as the last, but cut in cameo on a good sardonyx

Natter figured and described the last gem, No. 344, *in his Treatise*

345 Æneas Carrying Anchises and Conducting Ascanius. An intaglio worked during the good Roman period, on a fine pale sard

346 Two Warriors Conversing, Pylades and Orestes? An intaglio on a sard. Mr. King terms them Achilles and Antilochus, and considers the work as late Greek

An Arundel gem (*Cat. Thec. A, No.* 62)

347 An Intaglio: Tydeus with the head of Melanippus. An Etruscan or early Greek work on a sard. On the reverse is a Victory

A Bessborough gem (*Cat. No.* 52)

348 Iphigenia or Polyxena Offered in Sacrifice: a Roman intaglio on a sard

An Arundel gem (*Cat. Thec. A, No.* 79)

349 A Full-Faced Head of Laocoon, cut on a rich amethyst in cameo in the last century. It was, in fact, engraved by Sirletti, according to Mariette

A Bessborough gem (*Cat. No.* 21)

Figured in the "Marlborough Gems," vol. i. No. 25

350 A Very Fine Shell Cameo of Laocoon. The drawing and design are admirable, and the work probably of the 17th century, perhaps even by the hand of Fiamingo.

See Illustration, p. 48

II. ICONOGRAPHY.

(1.) *GREEK AND PRE-AUGUSTAN PORTRAITURE.*

351 An Intaglio Head of Homer, to the right. A beautiful and delicate Greek work, on a fine yellow sard, representing the conventional features of the poet £9

352 A Very Small Cameo; a head, to the right, representing Sappho; very like in profile and head-dress to the Sappho heads on the small electrum coins of Lesbos. It is cut in a white layer on a reddish base, and is probably Greek work. In gold ring with ruby on each side of bezel £13

One of the Medina gems in the Bessborough Collection (Cat. No. 10 m)

353 Intaglio on a Plasma. A female head, to the left, tied with ribbons in a style usually attributed to Sappho. Mounted as a seal £11

One of the gems originally Lord Chesterfield's (Besb. Cat. No. 24 c)

354 An Intaglio Head, to the right, of Socrates, on dark jasper. Fine work, probably of the early Imperial time 10

355 A Roman Intaglio on a Cornelian; a head, to the right, that seems meant for Socrates £2

356 An Intaglio; Socrates and Plato, on a fine almandine garnet, being a representation of the heads of the two philosophers, confronting one another. A precise duplicate of this fine gem on a poor cornelian is in the Bibliothèque Impériale at Paris. Both gems have all the appearance of being Greco-Roman work of the early Imperial age. This cabochon almandine belonged to the Earl of Chesterfield before falling into the Bessborough Collection £24 Killican

(*Bessb. Cat. No. 7 c.*) *Figured by Worlidge, 33, and in "Marlborough Gems," vol. ii. No. 3*

£7

357 An Intaglio, head of Plato, on a fine brown sard, to the left, fine Roman work

£16 5- Carter

358 Cameo Head of Alexander the Great, to the right. The helmet is ornamented in very low relief by a combat between one warrior and another in a chariot drawn by gryphons. It probably was wrought in its entirety in the time of Caracalla or of Severus Alexander. The stone is a fine sardonyx, of which a clear white layer forms the face, in relief upon a black ground; a surface layer of a red colour forming the helmet.

An Arundel gem (*Cat. Thec. C, No.* 5)

Figured in the "Marlborough Gems," vol. ii. No. 4

See Illustration

£9

359 A Beautiful Little Cameo, representing Alexander the Great. The face, to the right, is in an opaque white layer on a base of horny chalcedony

£8

360 The Same Subject, to the right, with Pichler's signature ΠΙΧΑΕΡ. This cameo is on a fine sardonyx; the Ammon horn standing out in a surface layer of a rich brown colour

361 A Cameo, carrying what is probably meant to be a bust, to the right, of Alexander the Great

12.10

362 A Helmeted Head of Rather Deep Intaglio, three-quarter face, of the type usually called "Hannibal." It might be rather late Italo-Greek work. It is on a good sard, and is a beautiful gem

363 Same Subject, cut in intaglio on a large agate, either a Renaissance work, or of the last century

A Bessborough gem (*Cat. No.* 35)

Etched by Worlidge, No. 16, *and figured in the "Marlborough Gems," vol. ii. No.* 20

£5-2 Wheler

364 An Admirable Portrait of Demetrius III., Philopator. It is in the style of the contemporary Greek work, being cut in a shallow manner on a sard; the head to the right. In chased ring with a diamond on either shoulder

Figured by Worlidge, in his Etchings, as a Tiberius

No. 423.

No. 401.

No. 358.

No. 416.

No. 185.

365 A Small Cameo, intended for the last of the Ptolemies. The hair is in a yellow and dark brown layer; the face, which is to the right, is in white, on a greyish translucent base. It is set in an open mounting of silver with small diamonds

39
Whelan

366 An Egyptian Queen, in the vulture head-dress, as a priestess of Isis; called a Cleopatra. The face and head, to the left, are cut in a rich brown layer of sard on a white base. The work is of a grand and bold order, admirable in polish. This cameo is probably the Ptolemaic-Greek original of many copies. In open frame setting adorned with precious stone

58
00

It was from the Bessborough Collection (*Cat. No.* 2), *and called an Isis*

Figured in the "Marlborough Gems," vol. ii. No. 17

£28
00

367 A Cameo, probably by a French artist, representing a bust of Cleopatra full-faced, and in the conventional modern type; on an onyx. Set in ring with border of diamonds

£5901.12.6

End of Second Day's Sale.

Third Day's Sale.

On WEDNESDAY, JUNE 28, 1899,

AT ONE O'CLOCK PRECISELY.

(2.) *ROMAN AND POST-AUGUSTAN PORTRAITURE.*

368 An Intaglio on a Sard, meant perhaps to represent Lucius Junius Brutus; a head to the left

One of the Chesterfield gems (*Cat. No.* 21 c, "*Metrodorus*")
Figured in the "Marlborough Gems," vol. ii. No. 2, *as Metrodorus, and also by Worlidge, No.* 34

369 The Same Subject, to the left, an intaglio, cut in a convex sard

Perhaps an Arundel gem (*Ar. Cat. Thec. A*, 11)

370 An Intaglio on a Bright Red Sard. A helmeted head in three-quarter face with the lettering M. RE. ATI., and intended to represent Marcus Atilius Regulus

An Arundel gem (*Cat. Thec. A*, 12)

371 An Intaglio of the same Age as the Last, on a sard, lettered COS VII and meant for Caius Marius; the head to the right

An Arundel gem (*Cat. Thec. A, No.* 10)

372 An Intaglio on a Fine Little Sapphire, representing Cicero: the head to the left

From the Chesterfield Collection (*Bessb. Cat. No.* 11 c)

373 An Intaglio on Red Jasper, representing a portrait of Sextus Pompeius; the head to the left. In gold ring, chased

A Bessborough gem (*Cat. No.* 53), *termed Ptolemy the Great*

374 An Intaglio of Good Roman Work, meant probably for Sextus Pompeius; the head is to the left, on a sard

An Arundel gem (*Cat. Thec. A, No.* 13)

375 A Portrait in Profile, to the left, of Marcus Junius Brutus. It is a beautifully worked intaglio on a rich little sard. The form of the head is somewhat different from that represented on the coins, but it is without doubt intended for his portrait, and it is certainly Roman work not later than the early Imperial time. In enamelled gold ring

From the Chesterfield Collection (*Bessb. Cat. No.* 3 c)

Figured in the "Marlborough Gems," vol. i. No. 4, *and by Worlidge, No.* 10

376 The Above, copied on a beautiful sard in modern times; interesting from the contrast the work affords to its antique prototype

From the Bessborough Collection (*Cat. No.* 55)

377 An Intaglio on a very fine Nicolo, probably representing Lucius Junius Brutus; a head to the left, by a Renaissance hand. Mounted in gold as a seal

An Arundel gem (*Thec. A, No.* 146)

378 Mark Antony; an intaglio on a fine golden sard. The face, to the right, is somewhat less hard in feature than on coins, and thus bears some resemblance to Vespasian. It seems a contemporary work, and in the finest manner, of the Græco-Roman period

379 An Intaglio, probably of Lepidus, on a bright red sard; good work, probably of the early Imperial age; the head to the left

380 A Head, to the left, of Julius Cæsar on a nicolo

381 An Intaglio. The same subject with still less of the character of Julius Cæsar. A work remarkable for the stone that it is upon—a sapphire; the head is to the left

An Arundel gem (*Cat. Thec. A, No.* 15)

382 Intaglio. The same head, to the left, on a magnificent nicolo. Mounted in gold as a seal

A Bessborough gem (*Cat. No.* 19)

Figured in the "Marlborough Gems," vol. i. No. 3

383 A Portrait, probably meant for Julius Cæsar. A nice intaglio, the head to the right, on a sapphire

One of the Bessborough gems (*Cat. No.* 48)

384 An Intaglio Head, probably meant for Julius Cæsar, engraved in a large sard by some cinque-cento hand; the head to the left

An Arundel gem (*Cat. Thec. E, No.* 12)

385 A Small Statuette Bust, cut out of a magnificent hyacinthine sard, as beautiful for colour as for transparency. It is called Nerva, but is probably meant for Julius Cæsar, and would seem to be a work of the fine period of the cinque-cento

It was an Arundel gem (*Cat. Thec. E, No.* 16)

Figured in the "Marlborough Gems," vol. i. No. 17

386 Intaglio of Augustus very Young; a head to the left. Good Roman work, on a hyacinthine sard

A Bessborough gem (*Cat. No.* 2 o)

Figured by Worlidge and in the "Marlborough Gems," vol. i. No. 6, *and called there a Lepidus*

387 A Fragment, being part of a portrait of Augustus, to the left, in the character of Hermes, a caduceus being in the field; in shallow intaglio. When complete it must have been some 3 inches high by nearly 2 inches broad. It is cut in a brown sard, and delicately finished

This gem seems to have been one of those acquired by the third Duke, and is figured in the "Marlborough Gems," vol. ii. No. 16

No. 390.

No. 390.

388 An Intaglio of Considerable Merit, on a sard, representing Augustus in apotheosis; the head to the left, no doubt studied from the large brass coins. Mounted as a seal

389 A Fine Cameo, in a splendid nicolo, of a head of Augustus. A rim is reserved, formed in the upper bluish layer of the stone

390 A Cameo, nearly three inches in height. Head, looking to the right, of the deified Augustus (with the radiate crown); extremely fine work. The emperor's head is left in a porcelain-white layer in relief, on a reddish-brown sard under layer; altogether a noble gem of the period of the early empire. The setting of this cameo is a beautifully chased and elaborate framework, with cartouche ornaments, &c. in various coloured enamel; the back, also beautifully enamelled, has a border of scale-pattern, &c.; wrought probably in the cinque-cento period

£2350 C. D

Figured in the "Marlborough Gems," vol. i. No. 7

See Illustration See Introd. p. 1.

391 A Cameo, representing probably Augustus deified. The head is seen in front face, veiled, and in the highest relief. It i cut in an opaque white porcelain-like layer, but the ground has been fractured, cut off, and substituted by gold. It is a noble Roman work, $1\frac{3}{4}$ inches high by 1 inch in width. In open frame setting mounted with precious stones

£40 Gold

From the Bessborough Collection (*Cat. No.* 3)

Figured in the "Marlborough Gems," vol. i. No. 8

392 A Cameo, in very high relief apparently representing Augustus when young, crowned with a laurel wreath. It is very beautiful work. The features are carved in a fine porcelain-white stratum of an onyx, $1\frac{1}{2}$ inch high by 1 inch wide; the base is brown. In open frame setting mounted with precious stones

£80 Whelan

From the Bessborough Collection (*Cat. No.* 4)

Figured in the "Marlborough Gems," vol. i. No. 12, *as Germanicus*

393 A Small Cameo, on sardonyx, representing the head of young Augustus, looking to the left, in a white layer on a brown ground

394 An Antique Cameo, representing the same subject as the last, looking to the right; cut in an opaque yellow layer of an onyx with a bluish-grey base

£42
Col. Wyndham Money
395 A Cameo, representing Augustus laureated in a clear amethystine chalcedony with an opaline foil, and mounted in an enamelled slide, *temp.* Louis XIII.

An Arundel gem (*Cat. Thec. B, No.* 21)

396 A Fine Cameo, probably representing the head of Augustus to the left, in a pale coffee-tinted layer, on a dark bluish-grey base

396a A Very Fine Cameo, in high relief, nearly front-faced bust, probably also of Augustus, in an opaque white layer on a pinkish-grey ground

397 A Paste Cameo, white on black ground, perhaps also meant for Augustus; the head to the left

398 A Cameo, of beautiful workmanship, representing a profile head of Augustus to the left, cut on a whitish layer on a bluish base. In gold ring, the bezel set with diamonds

399 A Profile and Bust, to the right, representing Livia. It is a small cameo of Roman workmanship, on a sardonyx

£30
G. Salting
400 A Minute Cameo; a small female veiled head to the right, cut on a sardonyx, the face in a white layer, the veil in a yellow surface layer, on a base of jet black. It is good, probably Roman work, and may represent Livia; mounted in a tasteful blue enamelled ring, adorned with stars

An Arundel gem (*Cat. Thec. A, No.* 109)

£105
Wheler
401 A Bust, of Livia, veiled, and in front face, represented as Ceres. A cameo on a sardonyx, in very high relief, carved in a porcelain-white layer, on a mottled sard base. The gem is $1\frac{3}{4}$ inch in height.

An Arundel gem (*Cat. Thec. C, No.* 7)
Figured in the "Marlborough Gems," vol. ii. 24
See Illustration, p. 66

402 A Female Head and Part of Bust, to the left; possibly Livia, in the character of Ceres. A cameo on a sardonyx, the hair and veil in a jet black layer; the face in a white stratum, with the base layer black. It may be a Ceres, however, of the age of Severus; the work being of the rude type then prevalent. It is prettily set, like 446, in a gold wire looped border

Perhaps the Arundel gem (*Cat. Thec. A, No.* 124)

403 A Cameo, of extraordinary beauty and interest; Livia and the young Tiberius, in green turquoise. The work as perfect as the stone is remarkable. It is without doubt a gem of the Augustan age £330 Read

It was in the Bessborough Collection (*Cat. p.* 27)

It is exquisitely figured in the "Marlborough Gems," vol. i. No. 10

404 An Intaglio Head, to the left, on cornelian; very good work, probably meant for the young Tiberius

405 A Cameo Head, cut in a white layer on a yellow sard ground, apparently meant for Tiberius. The portrait looks to the left

An Arundel gem (*Cat. Thec. A, No.* 108), *termed Drusus, son of Tiberius*

Figured in the "Marlborough Gems," vol. ii. No. 25

406 A Cameo, $1\frac{1}{4}$ inch in height, by nearly 1 inch in width. A bust of the young Tiberius to the left; the face rendered in white layer, the wreath and shoulder in a yellow-brown layer, on a mould of mottled yellow chalcedony. Fine Roman work. In gold mount £29 Robinson

From the Bessborough Collection (*Cat. No.* 6)

407 A Cameo, 3 inches in height by $1\frac{3}{4}$ in width, probably meant to represent Tiberius, the portrait being much like his coins struck in Asia Minor. The face, a portrait to the right, is cut in a bluish-white layer on a translucent base of yellowish chalcedony. Mounted in a moulded gold rim, with loop. £60 Wheler

See Illustration, p. 86

408 A Minute Cameo; a head to the left, in a yellowish layer of a sardonyx, with a grey base. It probably represents Marcus Agrippa, and would seem to be contemporary work

409 The Same Subject, with the rostral crown; the portrait is to the left, in a white layer of an onyx on a translucent base

Figured in the "Marlborough Gems," vol. ii. No. 23

410 A Large Bloodstone Cameo, 3 inches high by 2½ inches in width. A head to the left intended for Agrippa

411 A "Marcellus," on a wonderfully fine hyacinthine garnet, from the cameo No. 412. The head is to the right

412 A Cameo; a head in a white layer on a grey ground, looking to the left; perhaps meant for Marcellus

An Arundel gem (Cat. Thec. A, No. 116)

Figured in the "Marlborough Gems," vol. i. No. 9, *as Marcellus*

413 A Cameo Portrait, in shallow relief to the left, in a white layer on a black base. A Renaissance work intended for Drusus

Apparently the Arundel gem (Cat. Thec. A, No. 120)

Figured in the "Marlborough Gems," vol. i. No. 11

414 A Cameo, on a sardonyx, 1¾ inch high by 1⅛ inch wide. A fine laureated head to the right; the laurel wreath and robe in a rich yellow layer; flesh in a pure white layer, on a ground of yellowish brown. Possibly intended for Antonia, but the likeness is not very strong. It is, however, good Roman work of the Imperial age. In gold frame

An Arundel gem (Cat. Thec. C, No. 2)

Figured in the "Marlborough Gems," vol. ii. No. 27

415 Conjoined Heads of Germanicus and Agrippina, to the left. Cinque-cento work on an onyx, cut in a white layer on a bluish-grey base

An Arundel gem (Cat. Thec. B, No. 3)

No. 422.

No. 422

416 Cameo on a Sardonyx, $1\frac{7}{8}$ inch in height by $1\frac{1}{4}$ inch in width. A head of Agrippina the elder to the right. The richly worked hair and laurel wreath is cut in a fine brown layer; the face in a bluish-white stratum on a dark base. The work is very fine, and worthy of the magnificent stone on which it is cut. It is a noble gem of the Augustan age. Set in a gold mount, with moulded edge, chased and enamelled in black; the back has an elaborate arabesque design on black enamelled ground

An Arundel gem (*Cat. Thec. D, No.* 2)

See Illustration, p. 66

417 An Intaglio Portrait of Agrippina the Younger, to the left, lightly veiled as Ceres, below bust, ΑΓΡΙΠΠΙΝΑ, on a splendid red sard, an inch in height

One of the Medina gems (*Bessb. Cat. No.* 14 M)

Figured by Worlidge, and in the "Marlborough Gems," vol. i. No. 14

418 A Copy, signed by Pichler, from the sitting statue of Agrippina in the Villa Albani. A pretty cameo

419 Cameo, entirely in sard; a head of Caius Cæsar. Excellent and antique work, set in a brass ring

An Arundel gem (*Cat. Thec. A, No.* 110)

420 An Intaglio Portrait, to the left, on a pale sapphire; probably meant for the young Caligula. It is set in a fine massive mediæval ring

An Arundel gem (*Cat. Thec. C, No.* 17)

421 A Cameo, representing Caligula; a head, to the left, in a black layer on a greyish-brown ground

An Arundel gem (*Ar. Cat. Thec. B, No.* 19)

422 A Cameo, representing Claudius Cæsar, to the left, with an oaken crown and the paludamentum. It is cut on a sardonyx $2\frac{7}{8}$ inches high by 2 inches wide. The flesh is rendered in a porcelain-white layer, the wreath and ægis in a reserved stratum of fine yellow, while the base is also composed of yellow sard. The work is probably contemporary. Set in a gold mount, the border of leaf-pattern, with chased cartouche ornaments at sides, enamelled in white, green and black; the back of the mount is pierced *à jour* with an elaborate arabesque design richly enamelled in colours

An Arundel gem termed Britannicus (*Ar. Cat. Thec. D, No.* 9)

See Illustration

423 A Cameo Bust of Claudius, to the right, on a fine sardonyx, $2\frac{1}{8}$ inches high by $1\frac{3}{4}$ inch wide; the face being cut in a translucent bluish-white layer, the hair in a whiter stratum, the civic oak wreath and the paludamentum in a rich brown sard layer, and the base consisting of tortoiseshell sard. The work is much the same quality as that in No. 422, and seems to be contemporary with the emperor. It is set in a rim of plain gold

An Arundel gem (*Cat. Thec. C, No.* 11)

See Illustration, p. 66.

424 A Small Front-face Portrait of Messalina, in cameo, in high relief, on a lapis lazuli

425 An Intaglio Portrait of Nero, to the left, at about twenty-four years of age, on a fragment of sard. The likeness is good and the work contemporary

An Arundel gem (*Cat. Thec. A, No.* 18)

426 A Small Cameo Head of Nero, to the left. Contemporary work. The head in a white layer on a greyish-black ground. Mounted in gold ring, the bezel set with diamonds

An Arundel gem (*Cat. Thec. A, No.* 107)

427 Cameo, $1\frac{3}{4}$ inch high by 1 inch wide, carrying a head of Nero, to the left; cut in a wax-like pinkish layer in middle relief, on a somewhat yellow opaque base. It is fine work, and probably contemporary

428 A Small Renaissance Cameo, representing a head of Nero, to the right; in a white layer on a grey ground

429 A Small Onyx Cameo, head of Nero, to the right; in a white layer on a grey ground

430 A Small Cameo, on sardonyx, with the same subject, to the left; in a yellow-brown layer on a white base

An Arundel gem (*Cat. Thec. B, No.* 27)

431 Small Cameo, on an amethyst? perhaps Nero, but possibly Domitian, and described as such in the Arundel Catalogue

An Arundel gem (*Cat. Thec. A, No.* 115) ?—*described as on a garnet*

No. 436.

432 Onyx: small cameo, head of Nero, to the left, in a white layer on a grey ground

433 Sardonyx; a very fine cameo, representing the laureated head of Galba, to the left, being a fragment of a larger gem. It is $1\frac{1}{8}$ inch high by 1 inch wide, in a marble white layer, on a black base £ 24 Robinson

An Arundel gem (*Cat. Thec. A, No.* 123)

Figured in the "Marlborough Gems, vol. i. No. 16

434 Onyx; a small cameo head of Galba, to the right. Probably contemporary; in a white layer on a bluish-grey base

An Arundel gem (*Cat. Thec. A, No.* 117)

435 Onyx; a small cameo, $\frac{5}{8}$ths of an inch high, representing perhaps Galba, or it may be Vespasian, to the right. A finely worked little gem; the face cut in a dead white layer on a black base

436 An Extraordinary Sardonyx, $3\frac{1}{2}$ inches high by $2\frac{7}{8}$ inches wide, engraved with a helmeted head and bust, in rather low relief. Portrait of Andrea Carafa, Count of Sanseverino, Viceroy of Naples, 1525–1526. (*See medal engraved in the Tresor Numismatique, vol. ii. XXXIII.*) The base of the stone consists of deep red, almost black sard; the face and crest of the helmet and neck are worked in a white layer, while the helmet and coat of mail are reserved in an upper layer of deep brown hue. Round the head has been written in characters not engraved but stained into the stone, the words: ANDREAS CARRAFA SANCTA SEVERINA COMES. This lettering can be seen by strong sun-light, or by breathing on the stone, and illustrates the singular porosity that characterises chalcedony, even in the form of the finest sard. In an elaborate openwork frame of gold set with peridot, jacinth, sapphires, &c. £ 310 Rathbone

This splendid sardonyx was in the Bessborough Collection (*Cat. No.* 15)

See Illustration

437 An Onyx Cameo, representing Galba to the right; a very nice work of the cinque-cento period; cut on a stone 1½ inch in height in a white stratum on a horn-like base

An Arundel gem (*Cat. Thec. B, No.* 40)
Figured in the "Marlborough Gems," vol. i. No. 16

438 Onyx Cameo. A small head, probably meant for Galba, to the left

439 Onyx Cameo. Head of Otho, in a white layer on a dark grey ground

An Arundel gem (*Cat. Thec. A, No.* 118)

440 Yellowish Chalcedony. A small intaglio head of Vespasian, to the left. It is mounted in a very pretty enamelled ring

An Arundel gem (*Cat. Thec. A, No.* 19)

441 Red Jasper. Head of Vespasian to the left

442 Small Cameo on Onyx. A head of Vespasian, to the right, in a white layer on a dark base

An Arundel gem (*Cat. Thec. A, No.* 121)

443 Sardonyx. A small cinque-cento cameo, mounted in a very pretty ring, representing Vespasian, to the right, in a white layer on a bluish-grey ground, with laurel wreath in a yellow layer, and a rim in the white layer

An Arundel gem (*Cat. Thec. A, No.* 106)

444 Onyx. A stone 1⅝ inch high by 1⅛ inch wide. A three-quarter face head of Vespasian; against a flesh coloured under layer the face is seen in white with a slight tint of flesh colour. In metal-gilt frame, set with stones

445 An Intaglio on a Large Plasma, 1⅛ inch high by ⅞ inch wide. Head of Titus to the right

An Arundel gem (*Cat. Thec. E, No.* 20)

446 Sardonyx. A cameo, representing probably the head of Titus, to the left, taken from his Alexandrian coins, in a bluish-white translucent layer, and reserved rim on a yellowish-brown base. The work is enclosed in a beautiful gold wire setting, similar to that of No. 402, and in style resembling those of Nos. 452 and 461

An Arundel gem (*Cat. Thec. A, No.* 125), *called Vespasian*

447 An Intaglio on a Splendid Hyacinthine Sard. The renowned bust of the daughter of Titus by Nicander, whereof the upper part of the head and the head-dress are restored in gold. Mr. King considers it to be a Berenice, but the comparison with coins seems to justify the original attribution. The inscription is beyond all suspicion genuine, and might be of Ptolemaic date. It is retrograde

£70

Welcome

ΝΙΚΑΝΔΡ.≺
ΕΠ.ΕΙ

The portrait is to the left, and the signature behind the neck. The original height of the gem must have been $1\frac{1}{8}$ inch, its width $\frac{7}{8}$ nearly. The work is bold and doubtless contemporary with the personage it represents

It was formerly in the Deringh Collection

448 Intaglio on a Sard. A head, to the left, of Domitian when very young. Probably a contemporary work

A Bessborough gem (*Cat. No.* 107)

449 A Cameo on an Onyx, representing Domitian, to the right, with the fine workmanship of the cinque-cento period. The relief is cut in a white porcelain-like layer on a pale base

450 A Beautiful Plasma. An intaglio to the left, representing Domitia Longina, the wife of Domitian

Bought by the third Duke from the jeweller Lavocat

451 Onyx; a minute cameo, representing Domitian, to the right; in a white layer on a dark-grey ground

An Arundel gem (*Ar. Cat. Thec. B, No.* 24)

452 Sardonyx; $1\frac{6}{8}$ inch high by $1\frac{3}{8}$ inch wide. A cameo bust to the left, of probably Trajan, senior; dressed with the cuirass, carrying the Gorgoneion, perhaps in the garb of a general. In rather flat relief, cut in a white layer over a light brown stratum of the stone. It is set in a gold wire setting with a row of garnets

£28 Cutler

Figured in the "Marlborough Gems," vol. ii. No. 21, *as Sulla*

An Arundel gem (Ar. Cat. Thec. C, No. 13), *termed Gordian jun.*

453 A Paste Copy of No. 454

454 Intaglio Head, to the left, of Sabina, or possibly Marciana, on a rich sard. A fine work, probably contemporary

£31 Reach

From the Chesterfield Collection (Bessb. Cat. No. 1 c), *called by Natter, Plotina or Marciana*

Figured in the "Marlborough Gems," vol. i. No. 19, *as Marciana*

455 On a Fine Red Sard. An intaglio head of Sabina, to the right. Very fine contemporary work

£92 Skinner

Figured in the "Marlborough Gems," vol. i. No. 20, *and etched by Worlidge*

456 On a Fine Yellow Sard. A head of Sabina in intaglio

457 On a Mottled Yellowish Chalcedony. A full-faced representation, carved in the round, of Marciana, the sister of Trajan, in apotheosis. This important gem, the dimensions of which are 3 inches in height and width, represents the empress in bust, as if seated on a peacock. This gem, which must have been a work of Trajan's age, was once in the collection of the Dukes of Mantua

£620 Whelan (BM)

A Medina gem, called by Natter, in the Catalogue of the Bessborough Gems (Cat. No. 37 m), *Domitia. It is figured under this name, too, in the "Marlborough Gems," vol. ii. No.* 28. *Domitia, however, died after her husband, and in private life, and could hardly have been thus canonised. Marciana, on the other hand, received the honours of the apotheosis, as coins of the "consecratio" exist*

See Illustration, p. 17

458 Intaglio on a Garnet. Head of Hadrian, to the left. Apparently a good contemporary work.

459 On a Sardonyx. A small bust of Mercury, to the left, with imitation of an Etruscan border round it. The intaglio, which appears to be Roman work, is cut in a brown layer, below which there is a white layer resting on a black base, the stone being bevelled down to exhibit the strata

460 On a Sardonyx. A small bust of Hadrian, to the left. Cameo. The topmost layer is of a fine coral red, to which a white stratum succeeds with a grey base

461 A Cameo in an Onyx. A head of Hadrian, to the right. A very good work cut in a pinkish-white layer on a mottled, reddish base. It is $1\frac{1}{2}$ inch high by $1\frac{3}{8}$ inch wide. Set as No. 452

Figured in the "Marlborough Gems," vol. ii. No. 29

An Arundel gem, called a Balbinus in the Catalogue (*Thec. C, No.* 14)

462 Intaglio on a Pale Yellow Sard. Very fine head of Antoninus Pius, to the left. This rare portrait is in the best Roman work of his time. In enamelled ring

One of the Chesterfield gems (*Cat. No.* 45 o)

463 On a Yellowish Sard. Intaglio head, probably meant for Antoninus Pius, to the left. Of late Roman work

An Arundel gem (*Cat. Thec. A, No.* 20)

464 Intaglio on a Yellowish Sard. A head to the left, of Faustina Mater, with her usual head-dress, the hair being wreathed up with pearls. It is a portrait in Roman workmanship

465 A Sapphire Ring, lined with gold with enamelled edge, engraved with the intaglio portrait of Faustina the elder, to the left. The ring is evidently of Oriental, probably Persian, workmanship, the head of the empress having taken the place of an inscription

£ 46
Gold

An Arundel gem (*Cat. Thec. E, No.* 15)

£22 cd

466 A Cameo on an Amethyst, in extremely high relief, representing a full-faced bust of the Empress Faustina the elder. She is veiled, perhaps as Proserpine. The work is very fine and comtemporary

An Arundel gem (*Cat. Thec. C, No.* 15)

£100 Whelan

467 On a Bluish Translucent Chalcedony. A front-faced cameo bust, in nearly full relief, of Faustina the elder. She is represented as Juno, her diadem being adorned with real pearls. It is a work of great beauty. Nearly $1\frac{7}{8}$ inch in height. In gold mount with loop

An Arundel gem (*Thec. C, No.* 17)

468 On a Singular Sardonyx. A cameo portrait in low relief representing Faustina the elder, to the right. The upper layer is pink; the flesh rendered in a pinkish white, the base being translucent and pink

From the Arundel Collection (*Cat. Thec. B, No.* 15)

469 On a Sardonyx. A cameo head of Faustina the elder, to the left. Very beautiful work. A bequest to the Duke of Marlborough from the Duchess of Bedford

470 On a Nicolo. Portrait to the left of Marcus Aurelius

471 Onyx. Cameo, with conjoined busts of Marcus Aurelius and Faustina. Cinque-cento work, in a white layer on a grey base

An Arundel gem (*Cat. Thec. B, No.* 3)

472 Intaglio on a Sard. Portrait of Faustina the younger, to the left

From Lord Chesterfield's Collection (*Bessb. Cat. No.* 20 c)
Called by Natter, Julia Pia Felix

473 A Cameo on a Sardonyx. A small head of Faustina the younger, to the left. Apparently of Roman workmanship It is cut in a white layer on a dark sard ground

474 A Sardonyx. A cameo portrait, apparently of Faustina the younger, to the right; ivy-crowned, in a Bacchanal character. The ivy wreath and the rim are reserved in a brown layer. The work is good. It is $1\frac{3}{8}$ inch in height by 1 inch

An Arundel gem (*Cat. Thec. B, No.* 10)

Figured in the "Marlborough Gems," vol. ii. No. 14, *as Libera*

475 On a Sardonyx. A cameo bust attributed to Faustina the younger, to the right. In low relief, exhibiting nevertheless three distinct layers of the stone. Good work

A Bessborough gem (*Cat. No.* 8)

Figured in the "Marlborough Gems," vol. ii. No. 32, *as Lucilla*

476 On an Onyx. A bust portrait of Faustina the younger, to the right

Figured in the "Marlborough Gems," vol. ii. No. 32, *as Lucilla*

477 Nicolo. A cameo portrait, in low relief, of Lucius Verus, to the left. It is good contemporary work, cut in a bluish-white layer on a black sard base. Set in gold as a pendant, with enamelled border

An Arundel gem (*Cat. Thec. C, No.* 12), *termed Ælius Cæsar*

478 Onyx, opaque white on grey. Portrait, to the right, in cameo, meant probably for Lucius Verus, of Renaissance work. It is beautifully mounted in a contemporary enamelled setting, with small table diamonds in front, and the back is finely enamelled with a leaf design

£ 700
Reid 07
B. M.

A Bessborough gem (*Cat. No.* 7)

See Illustration, p. 39

479 Fine Brown Sard. A three-quarter bust intaglio, representing Lucilla in the character of Diana. A remarkable gem of good contemporary Roman workmanship

£ 15

One of the Arundel gems (*Cat. Thec. A, No.* 90)

480 A Magnificent Sardonyx, 2½ inches high. It is a nicolo-sardonyx; a summit layer of brown is left only on the cornice, the hair and paludamentum; the work is in a bluish-white on a black sard base; the whole bevelled to show the strata. It represents a fine head of Commodus, to the right, in a cameo. On the reverse is a figure of the ΙΑΩ Abraxas, worked in intaglio, with the inscription ΑΡΔΟΥ ΓΕΝΝΑΙ ΩΔΕΜΕΝΙ ΒΑCΙΛΙCΚΩC.

An Arundel gem, termed a Didius Julian (*Cat. Thec. D, No.* 11)

481 Cameo on a Sardonyx. A three-quarter figure of the young Commodus, to the left. An early gem. It is 1½ inch high by 1⅜ inch wide, and is cut in a white layer on a dark sard base

From the Arundel Collection (*Cat. Thec. C, No.* 10)

482 A Cameo on a Unique Semi-Oval Sardonyx; of the dimensions of 8¾ inches in width by 6 inches in height, and therefore ranking among the five most important for their magnitude in existence. It is of all these the most remarkable as a stone, if we consider the quality of its four brilliantly-hued layers, and the parallelism in which they lie superposed. The subject, a pair of imperial heads confronted, is designated as Didius Julian and Manlia Scantilla; these names being engraved on escutcheons on the silver-gilt frame which surrounds the stone, and gives it a rectangular form, while also holding together the four fragments into which this extraordinary sardonyx has at some time been broken. A ram's horn adorns the brow of the emperor, while an oaken (ilex) wreath with acorns surrounds the head. The emblems borne by the empress are not less mixed, for twined with an ilex wreath similar to that of the emperor are wheat-ears, pomegranates, and poppy-heads. A slightly Isiac character is imparted to the empress's attire by a large bow-like knot that ties her fringed robe, similar to the knot ornament (nodus Isiacus) of the priestesses of Isis. A small sphendone-formed tiara furthermore surmounts her forehead.

No. 482.

Reduced One Quarter.

[*Page p. 84.*

The gem itself we may fairly assume to have been contemporary with the sovereigns it represents.

On the setting at the back of the gem an inscription is seen running as follows: "Ingens anaglyphicum opus olim Saunesiorum ducum nunc vero pretio acquisitum in Fontesiano cimelio asservatum." A Marquis de Fuentes was an ambassador from Portugal in Rome in the earlier half of the last century, and is mentioned by Raspe and by Mariette as a gem collector. From his collection this great gem may have passed to that of the Duke of Marlborough. But to determine to what ducal family it had previously belonged is more difficult.

The work of the cameo is kept in very flat relief, and the artist has otherwise most ingeniously handled his material, so as to give the most contrasted effects to the various layers of the stone

Figured in the "Marlborough Gems"

See Illustration

483 Onyx. A cameo head of Pescennius Niger, to the left

One of the Bessborough gems (Cat. No. 31), called Antoninus

484 On a Beryl. An intaglio bust of Julia Domna, to the left, in the stiff style of her coins. No doubt a work of the first years of the third century. Set as a seal ornamented with diamonds £100 Buckler

One of the Bessborough gems (Cat. No. 20)

Figured in the "Marlborough Gems," vol. i. No. 24, and also among Worlidge's Etchings

485 On a Remarkable Sapphire, $\frac{5}{8}$ inch high, $\frac{1}{2}$ inch wide. An intaglio portrait of Caracalla, to the left; indubitably contemporary, and of good workmanship £45 Kelleher

A gem from the Chesterfield portion of the Bessborough Collection (Cat. No. 8 c). Worlidge has given an etching of it

486 On a very Fine Sard. An intaglio portrait, to the right, apparently of the young Caracalla. The form of the paludamentum indicates it as a work of the late Antonine period

An Arundel gem (Cat. Thec. A, No. 37)

487 On a Sard. A portrait in intaglio of the young Caracalla, to the left

An Arundel gem (*Cat. Thec. A, No.* 29), *called Elagabalus*

488 On a Sard, prettily set. An intaglio head, to the left, probably of the young Caracalla

489 On White Oriental Alabaster. A three-quarter face bust, to the right, in very high relief, of Caracalla. The head only is antique, and measures 1½ inch in length

From the Bessborough Collection (*Cat. No.* 25)

Figured in the "Marlborough Gems," vol. i. No. 22

490 Onyx. A portrait in cameo of Caracalla, by Pichler, signed ΠΙΧΛΡ ΕΠΟΙΕΙ

491 Fine Pale Plasma; intaglio, three-quarter face. Possibly representing Geta when young, in the character of Mercury. The caduceus is on his left shoulder

492 An Onyx Cameo Portrait, cut in a white layer on a pink-grey ground, to the right, of probably Geta when young

493 On a Pale Citrine. An intaglio profile, to the right, of possibly Elagabalus. He wears a radiate crown and the paludamentum. On the back of the gem a portrait head of a lady is enamelled on a blue enamel ground

It was one of the Chesterfield gems (*Cat. No.* 15 c), *termed a Ptolemy*

Figured in the Marlborough Gems," vol. ii. No. 1, *as Ptolemy Auletes. Also among Worlidge's Etchings*

494 On an Onyx, in a whitish-blue layer on a dark bluish-grey ground A bust, in high relief, of Elagabalus

An Arundel gem (*Cat. Thec. N, No.* 26)

495 A Sardonyx, 3½ inches high by 2½ inches wide. A fine cameo portrait, to the right, of Julia Paula. This important gem appears to be contemporary work of a very high class. The face is worked in a white semi-opaque portion of the upper layer, the rest in a transparent layer, while the ground is a mottled sard

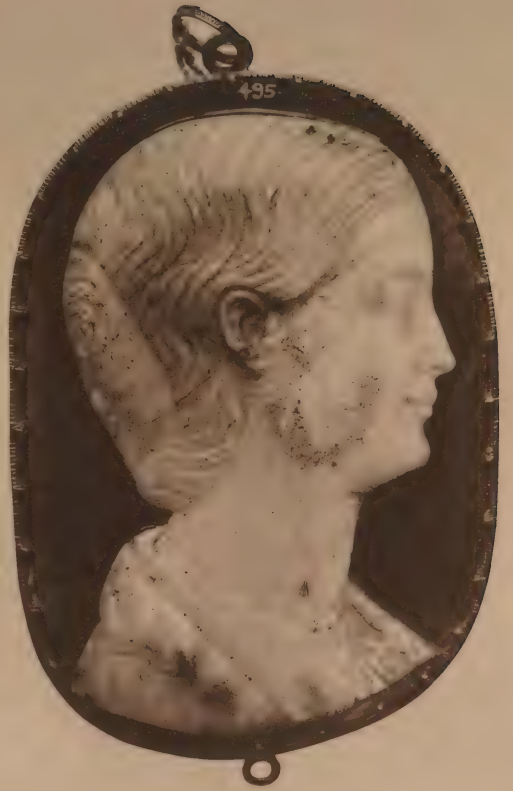
£420

Melvin

An Arundel gem, designated as Julia Domna (*Cat. Thec. D, No.* 8)

See Illustration

No. 407.



No. 495.

[*Face p.* 86.

496 A Sardonyx of Three Layers, $2\frac{1}{8}$ inches high by $1\frac{1}{8}$ inch wide. A cameo profile portrait, to the left, of probably Julia Mammæa, aunt of Elagabalus. The hair and the dress are carefully and strongly rendered in a massive dark brown layer. The face, less carefully finished, is in a white layer, the base layer of the stone being black. It has all the character of a contemporary work £50 Wheler

Probably the Arundel gem designated Antonia (Cat. Thec. D, No. 3)?

497 A Cameo Portrait, to the left. Probably meant for Valerian

An Arundel gem (Cat. Thec. B, No. 32)?

498 Forty Portrait Heads, representing the Triumvirs and the Emperors down to Valerian. Probably by Natter. £80 Jones

The order of the Imperial personages is indicated by small figures cut on the mountings, corresponding to the following attributions:

1. Triumvirate.
2. Julius Cæsar.
3. Marcus Jun. Brutus.
4. Augustus.
5. Tiberius.
6. Caligula.
7. Claudius.
8. Nero.
9. Galba.
10. Otho.
11. Vitellius.
12. Vespasian.
13. Titus.
14. Domitian.
15. Nerva.
16. Trajan.
17. Hadrian.
18. Ælius.
19. Antoninus Pius.
20. Marcus Aurelius.
21. Lucius Verus.
22. Commodus.
23. Pertinax.
24. Didius Julianus.
25. Pescennius Niger.
26. Clodius Albinus.
27. Septimius Severus.
28. Caracalla.
29. Macrinus.
30. Elagabalus.
31. Alexander Severus.
32. Maximinus.
33. Gordian Africanus.
34. Balbinus and Pupienus.
35. Gordian Pius.
36. Philip.
37. Trajan Decius.
38. Hostilianus.
39. Æmilianus.
40. Valerianus.

498A A Gold Stater of Philip II. Mounted as a ring

498B A Gold Stater of Alexander. Also mounted as a ring

498c An Oval Cameo, in silver, representing busts of Augustus and Livia; on the reverse the same subject incused. It is a casting of probably cinque-cento date, mounted in an iron ring, with chased gold shoulders and bezel. This identical ring was figured by Gronovius in Gorlæus' "Dactylotheca" in 1609, No. 183

An Arundel gem (*Cat. Thec. A, No.* 102)

£48 Harding

499 Sardonyx, 1⅛ inch high by ⅞ths wide. Fine profile portrait to the left, much resembling that attributed to Mæcenas. The head is in an ivory-like upper layer on a yellowish base. The work is very fine, and may be of the Augustan age, and is in considerable relief. It is in a very handsome Renaissance mount, enamelled and set with garnets

Figured in the "Marlborough Gems," vol. ii. No. 22

See Illustration, p. 101

£60 Nelson

500 A Large Black Sard, 1½ inch high by 1¼ inch wide. An intaglio, representing a head, to the left, and bust of Antinous with a spear on his left shoulder. The work is magnificent and worthy the age of Hadrian. The letters ANTI remain of what was once a legend. In old mount

Figured in the "Marlborough Gems," vol. i. No. 21, *and in Worlidge's Etchings*

500a A Facsimile of the Last, by Burch. Cornelian

501 A Splendid Sard, with an intaglio head to the left; somewhat like Antinous, with his name so inscribed as to read directly, and with the appearance of antiquity. On the back of the gem are the letters LAI, possibly indicating its owner at a period subsequent to the date of its production

Figured in the "Marlborough Gems," vol. ii. No. 30

501a A Cameo Bust of Antinous, to the right, probably of the cinque-cento period

An Arundel gem (*Cat. Thec. B, No.* 4)

502 Chalcedony. A head of Antinous to the right. Fine work of the last century

503 A Fine Yellow Sard. Portrait, to the left, of the Antinous of the bas-relief of the Villa Albani. It is very fine intaglio, and carries the signature of Marchant

(3.) *PORTRAITURE OF UNKNOWN OR UNCERTAIN ATTRIBUTION.*

504 A Cornelian: an intaglio. Head to the left, representing the so-called Genius of the Museum Clementinum. It is a deeply-cut work by Marchant, but not signed by him

505 Intaglio, to the right; on a sardonyx. A male head of an unknown personage, excellently finished in a Greek or Greco-Roman style. Natter took it for a Brutus; it has a slight beard

A Bessborough gem (*Cat. No.* 46)

506 Intaglio on a Yellowish Sard. Front face male beardless portrait. A work probably contemporary with the person it represents; the treatment of the hair seems to belong to the end of the first century

Figured in the "Marlborough Gems," vol. ii. No. 9

A Bessborough gem (*Cat. No.* 79)

507 Intaglio on a Sard. Male head, to the left, portrait of an unknown personage, apparently of the Augustan period

A Bessborough gem, termed by Natter (*Cat. No.* 81) *Cicero*

Figured under the same name in the "Marlborough Gems," vol. ii. No. 12, *and also among Worlidge's Etchings*

508 Intaglio on a Bluish Chalcedony. Portrait, to the right, of Oliver Cromwell

A Bessborough gem, described by Natter (*Cat. No.* 90) *as a head of "Oliver Cromwell, à l'antique"*

509 Intaglio on a Pale Plum-Blue Amethyst. A portrait, to the right, of an unknown head; mounted in an enamelled setting. The work seems of Imperial Roman time

It is termed Nerva by Natter (*Cat. No.* 4 c) *in his description of the Bessborough Collection, into which it came from the cabinet of Lord Chesterfield*

Figured in the "Marlborough Gems," vol. i. No. 18

510 Intaglio on a Red Jasper. A head, to the left, apparently representing a barbarian, slightly bearded. It seems to be work of a good Imperial age. In chased setting, with diamonds at shoulders

A Chesterfield gem (*Cat. No.* 12 c), *termed by Natter a Tiberius*

511 Intaglio on a Sard: a portrait, looking to the left, of an unknown bearded person. The work is vigorous and probably of the Imperial age. Mounted as a seal

A Chesterfield gem (*Cat. No.* 25 c)

512 Intaglio on a Red Paste. A bust portrait, to the left. It may, perhaps, be Geta Cæsar

513 Intaglio on a Fine Sard. A portrait head, to the left, which has been attributed to C. Antius Restio. It has a signature, CKYΛΑΚΟ; is a work deeply and finely cut, probably by an Italian hand during the last century

Figured in the "Marlborough Gems," vol. ii. 8

514 Intaglio on Chalcedony. A laureated head to the right, of Roman workmanship. In enamelled setting

An Arundel gem, perhaps rightly attributed to Geta in the Catalogue (*Ar. Cat. Thec. A, No.* 22). *The work, however, seems too good for Geta's time*

515 Intaglio on Cornelian. A bust to the right

516 Intaglio on a Golden Sard, to the right. A portrait head, the hair finely worked; of probably early Imperial date

Termed Marcus Agrippa in the Duke's Catalogue, but it is not like the great Admiral

517 Intaglio on a Fine Sard, to the left. A head, possibly meant for Mæcenas. It is very bald, like the well-known portrait signed "Solon"

An Arundel gem, termed in the Arundel Catalogue (*Ar. Cat. Thec. A*, 36), *a head of Solon*

518 Intaglio on a Pale Sard. Two conjugated Imperial heads, to the left, intended for an emperor and empress. The work is of the cinque-cento period

An Arundel gem (Ar. Cat. Thec. No. 14), called in the Catalogue Augustus and Livia

519 Intaglio on a Nicolo, to the left. A bearded head with a fillet

520 Intaglio on a Fine Yellow Sard, to the right. Portrait of a bearded personage, possibly of Clodius Albinus, worked in a remarkable manner, the hair falling in circular wreaths (calamus stratus ?). It is a Roman work

521 Intaglio on a Nicolo, to the left. Portrait head, probably representing some Imperial prince in the character of Mercury; the caduceus behind his head, and a tortoise in the field

Figured in the "Marlborough Gems," vol. i. No. 5, and there denominated M. J. Brutus. It was purchased of a Mr. C. Morison for 60l.

522 Intaglio on a Fine Red Sard, a beardless head, to the left; attributed to Sulla. Finely worked, probably of cinque-cento age

One of the Arundel gems (Cat. Thec. A, No. 17)
Figured in the "Marlborough Gems," vol. i. No. 2

523 Intaglio on Cornelian. Portrait bust, to the left, of a youthful personage, probably a son or nephew of one of the early Cæsars, perhaps Germanicus

524 Intaglio on a Splendid Sard, three-quarter face, to the right. A cinque-cento bearded portrait

An Arundel gem (Cat. Thec. A, No. 26)

525 Intaglio in Sard. A portrait to the right, with a fillet, of cinque-cento date. Mounted as a seal

A Bessborough gem (Cat. No. 76)

526 Intaglio on a Sard, to the left. Helmeted bust. In enamelled gold ring set with two sapphires

One of the Chesterfield gems (*Cat. No.* 17 c), *and termed by Natter Philip of Macedon*

Figured in Worlidge's Etchings

527 Intaglio on a Sardonyx; a three-quarter faced bust, perhaps meant for Demosthenes. It is cut in an upper layer of yellow sard into a white layer, below which is another stratum of yellow sard

528 Cameo on an Onyx; bust, to the left. A minute work, the head cut in considerable relief, in a white layer on a bluish-grey ground

A Bessborough gem (*Cat. No.* 94). *Natter calls it Democritus*

529 Intaglio on a Sard. To the left, a finely cut bust portrait set in a pretty ring

It was a Medina gem (*Bess. Cat. No.* 5 m)

530 Cameo on an Onyx. A portrait head to the left, of small size, but fine workmanship; cut in a white layer on a bluish-grey base. In finely enamelled gold ring

531 Cameo on a Sardonyx. Bust portrait to the right, with a radiate crown of three rays; perhaps some Oriental prince, under the Empire, at a late period. The paludamentum and crown are in a brown layer, the face, hair, and neck of a pinkish white supported by a white base layer. He is beardless, and wears an earring

An Arundel gem (*Cat. Thec. B, No.* 33)

532 Cameo on Pale-Blue Turquoise, to the left. Portrait of an unknown person, of fine workmanship, and apparently antique

533 Cameo, to the right. A bust of a bearded person, cut in a translucent violet-tinted layer of an onyx, with a yellowish base; the hair and the drapery are left in a yellow upper layer. In pierced mount set with stones; the back chased

Attributed by Natter, in the Bessborough Catalogue (*No.* 33 m), *to Marcus Aurelius. It was one of the Medina gems*

534 A Small Cameo on an Onyx; bust portrait, to the right, representing a warrior in a singular helmet; the helmet and part of the armour left in a white layer

An Arundel gem (*Cat. Thec. A, No.* 129)

535 Cameo on Sardonyx. A portrait of an ecclesiastic, to the right. It is a cinque-cento work of a very high character, in somewhat flat relief in a porcelain-white layer on a yellowish-brown base £ 35 Wheler

An Arundel gem (*Cat. Thec. B, No.* 37)

See Illustration, p. 101

536 Cameo on an Onyx. A three-quarter length representation of a negro, the drapery being left in a white layer, while the face and arm are represented in a stratum of black

An Arundel gem (*Cat. Thec. A, No.* 132)

537 Cameo on a Fine Sardonyx, $2\frac{3}{8}$ inches high, $1\frac{5}{8}$ inch wide. A bust portrait to the left of a helmeted warrior, the ægis and helmet left in a yellowish-brown layer, face in a whitish layer on a dark grey ground. It is a fine work of the cinque-cento period

538 Cameo on an Onyx, to the right. A very celebrated head, cut by Alessandro Cesati (Il Greco). It is not bearded, yet it has been called the portrait of Phocion; probably from a supposed similarity to the known gem with the inscription ΦΩΚΙΩΝΟC. That gem was pronounced by Vasari, in his life of A. Cesati, to be the *ne plus ultra* of the engraver's art. This cameo is $1\frac{3}{4}$ inch high by $1\frac{1}{2}$ inch wide, the face being cut in an opaque white layer in rather shallow relief, on a reddish-brown base. It is splendidly mounted in a pierced and enamelled setting, forming a rich wreath of flowers, among which a sunflower recurs conspicuously £ 300 Reid

Figured in the "Marlborough Gems," vol. i. No. 28

This gem with the Horatius Cocles, No. 596, *the Antinous, No.* 501, *and Matidia, probably the Sabina, No.* 455, *was bought by the third Duke for* 600*l. from Zanetti*

See Illustration, p. 39

539 Cameo on Sardonyx. Small Imperial bust, to the right, in a whitish-blue layer on a dark-grey ground, the hair and a raised border showing a layer of yellow

An Arundel gem (Cat. Thec. A, No. 113), called an Antinous

540 Cameo on Onyx; a negro's head, full-face. Renaissance work, in a dark upper layer on a white ground

An Arundel gem (Cat. Thec. A, 126)

541 Cameo on Onyx; a heroic head, to the left. A very fine work, cut out of a flesh-coloured layer with a black base

Figured as Caracalla in the "Marlborough Gems," vol. i. No. 23

542 Cameo on Onyx. Head, to the right, of an old man, wrinkled and bald. It is attributed to Caius Antius Restio whose portrait occurs on Consular coins when his son was a moneyer. Under truncation the letters M.D., signature of the engraver

543 Cameo on a Cat's-Eye. A head of an unknown person, to the left

A Bessborough gem (Cat. No. 91)

544 Cameo on an Onyx. A portrait, to the left, cut in a white layer on a transparent ground

A Bessborough gem (Cat. No. 18)

Figured in the "Marlborough Gems," vol. i. No. 1, as Scipio Africanus

545 Intaglio on a Red Jasper. Two heads, viz. those of a Roman lady and her child, apparently of the Antonine period

An Arundel gem called in the Catalogue (Thec. A, No. 16), Agrippina and Drusus

546 Intaglio on Brown Sard. Two Roman (male and female) bust portraits, confronted; probably of private individuals of the age of Caracalla, the head-dress of the lady resembling that of Plautilla

Probably an Arundel gem (in the Cat. Thec. A, No. 27)

547 Intaglio on a Sard. Bust portraits, male and female, in workmanship of the late Middle Empire. They may be intended to represent Carinus and Magnia Urbica

An Arundel gem, called in the Catalogue (*Thec. A, No.* 21) *portraits of Antoninus Pius and Faustina*

548 Intaglio on a Sard. Female head to the left. It seems to be Roman work

An Arundel gem, termed Faustina (*Cat. Thec. B, No.* 28)

549 Intaglio on Amethyst; portrait of a lady to the left. A work probably of the second century

An Arundel gem (*Cat. Thec. A, No.* 24), *called Crispina*

550 Intaglio Head on a Red Jasper, to the left, of a lady with head-dress similar to one of those among the Cyrene marbles at the British Museum. Probably of the Antonine period

End of Third Day's Sale.

Fourth Day's Sale.

On THURSDAY, JUNE 29, 1899,

AT ONE O'CLOCK PRECISELY.

551 Intaglio on a Red Sard. Portrait to the left, apparently of a Roman lady, mounted in a ring of extraordinary beauty, full-length figures forming either shank, while on the back of the bezel there are little birds

One of the Chesterfield gems in the Bessborough Collection (Cat. No. 9 c), called Lucilla, and so figured in Worlidge's Etchings. Natter terms the stone a "Berill rouge"

552 Intaglio on a Fine Sard. Bust to the left, apparently of a lady, but with a caduceus on the shoulder, whence it has been supposed to represent an Imperial youth, but the portrait is not that of any young Cæsar. It seems to be Roman work of about the Antonine period

553 Intaglio on a Sard. A female head to the left

A Bessborough gem (Cat. No. 26 c)

554 Intaglio on a Nicolo, with brown base layer. Female head to the left

From the Arundel Collection (Cat. Thec. A, No. 77)

555 Intaglio on a Nicolo. Portrait, to the left

556 A Small Cameo on an Onyx, cut in a red layer on a translucent white base, under which lies a blue stratum. It represents a female head, to the left. Mounted as a pendant

557 Cameo on a Splendid Sardonyx, of $1\frac{5}{8}$ inch in length, by 1 inch in width. Portrait, to the left, veiled, with a sceptre, probably of an empress. It may represent Julia Mæsa, and certainly does not seem earlier than the time of Elagabalus The face and a reserved rim are in white, the hair and the veil are in a rich brown layer, the robe in one of a paler hue of brown. In metal-gilt frame set with two rubies (?) and an amethyst £98 Cutler

One of the Arundel gems (*Cat. Thec. D, No.* 1), *called Julia Mæsa*

559 Cameo on Sardonyx. Female head, to the right; the face in a white opaque layer. The abundant and boldly worked hair left in a yellow tint, the base being black. It is a beautiful work

560 Cameo on Onyx. Small female head, to the right; cut in a porcelain-white layer on a dark-grey ground. It is antique in character

561 Cameo on Sardonyx. Portrait, to the right; bust of a lady in a head-dress of the fashion of the time of Titus. The reserved rim and head are cut in a brown layer on a white ground. It is shallow work, well finished, and probably cinque-cento in date £26 Wheler

An Arundel gem (*Cat. Thec. B, No.* 8)

562 Cameo on a Sard. Portrait of a lady to the right, in a dress of the early sixteenth century; the face being apparently artificially whitened, or possibly cut on a white mark in the stone

An Arundel gem (*Cat. Thec. B, No.* 16), *called Sappho*

563 Cameo on Onyx. Bust portrait of a lady to the right. Cut in a white stratum on a grey base

Perhaps an Arundel gem called a Livia (*Cat. Thec. B, No.* 14)

564 Cameo on an Onyx. Veiled bust portrait, to the right, of a lady, cut in a white stratum on one of pinkish grey

An Arundel gem (*Ar. Cat. Thec. D, No.* 6)

565 Cameo on a Sardonyx. Portrait, to the left, of a lady, cut in a white layer, with a base of dark sard. The beautiful setting is formed of a hollow wreath of flowers exquisitely enamelled in colours, the back being adorned with deep blue enamel and black arabesque work

See Illustration, p. 39

566 Cameo on a Magnificent Onyx, 3 inches by $1\frac{7}{8}$ inch. A lady in a veil, represented by a bust portrait to the left; the design, in an oval form, being supported by an acanthus flower. It is very beautiful work, the figure and a reserved rim cut in flat relief out of a rich dark-brown layer with a base of white. It is by some admirable cinque-cento artist. In gold frame

An Arundel gem (*Cat. Thec. D, No.* 4)

567 Cameo on a Sardonyx. Bust, to the right, of a lady. A pretty cinque-cento work, in a white upper layer of the stone, with a transparent yellow base layer

An Arundel gem (*Cat. Thec. A, No.* 130)

568 Cameo on an Onyx A head, to the right. Portrait of a lady

569 Cameo on an Onyx. Portrait, to the left, much undercut; it is a good work of the cinque-cento period

570 Cameo on Onyx. Two conjugated and helmeted female heads, to the right; perhaps representing deities. The helmets, of each are left in a pale red stratum, the faces and ground being white

571 Cameo on Jasper Onyx. Three-quarter face and bust of a negress; an asp inflicting a wound on her bosom. It is a Renaissance work, cut in a layer of black jasper, on a sard base. The stone is bevelled off all round, and is of the dimensions of $2\frac{1}{4}$ inches in height and $1\frac{3}{4}$ inch in width. In gold enamelled mount, the back decorated with scroll work

A Bessborough gem, termed Cleopatra, for whom, doubtless, the Renaissance artist intended the African features (*Cat. No.* 16)

572 A Cameo on an Onyx. Being a head and bust, to the left, in a white layer on a base of an amethyst tint

An Arundel gem (*Ar. Cat. Thec. B, No.* 9), *called a head of Berenice*

573 Cameo on Onyx. A female head, to the right, cut in a white layer on a black ground

One of the Bessborough gems (*Cat. No.* 77)

574 Cameo on Onyx, white upon black ground. A portrait of a lady, to the right

575 Cameo on an Onyx. Head of a lady, to the right, in a white layer, on bluish grey. On the back is an intaglio: figures of a lady and a boy, bezel of ring set with brilliants

Probably an Arundel gem (*Cat. Thec. B, No.* 13)

576 Cameo on a Pretty Sardonyx, with a female head, to the left, wearing a sort of mural crown. A bevelled rim left round the head, exhibiting a yellow layer besides the brownish layer in which the head is cut, in flat relief with a white ground

Perhaps an Arundel gem (*Cat. Thec. B, No.* 28)

577 Cameo on Onyx. A female head

578 Cameo in very Flat Relief on a Sardonyx, of the finest quality; $2\frac{1}{8}$ inches in length, $1\frac{5}{8}$ inch in width. It is a bust portrait to the right, in a bluish layer on a black ground, traces of a brown surface layer being left in the hair and robe. Mounted in a gold enamelled border with loop

An Arundel gem (*Cat. Thec. D, No.* 10) *termed Junia Claudia*

579 Cameo on Sardonyx, $2\frac{1}{4}$ inches in length by 1 inch in breadth. Portrait of a lady, in one-third length figure, turning her back, face looking to the right, in a white translucent layer on a dark ground. It is mounted in a rococo openwork setting of the time of Louis XV., carrying enamelled trophies, and ten small sardonyxes and onyxes.

Probably an Arundel gem, termed Cleopatra (*Ar. Cat. Thec. D, No.* 5)

See Illustration, p. 106

580 A Large Cameo on an Onyx, with two different layers of pinkish white; 2 inches by 1 inch in dimensions, representing a female head

Probably an Arundel gem, termed Octavia (Ar. Cat. Thec. B, No. 6)

581 Cameo on Onyx. A negress head in front face. A Renaissance work, cut in a brown layer on a bluish-white base

582 Intaglio on a Chalcedony. Head to the right, by Marchant —*signed*. A beautiful and elaborate work, recorded in the handwriting of the third Duke of Marlborough as being a copy from a work by Fiamingo; a head of Susannah

(4.) *PORTRAITURE OF MODERN PERSONAGES.*

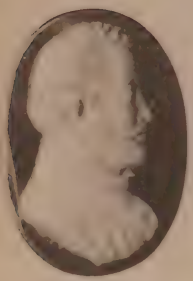
583 Intaglio on a Spinel-Ruby. A deeply cut minute head in front face, wearing a coronet with fleurs-de-lis. It is set in a contemporary gold ring, with the words "Tel il nest"—"There is none such as he," inscribed on a ring

This most interesting and minute intaglio is in all probability the identical signet of Charles V. of France, described in the inventory of his valuables, made in 1379: "Le signet du Roy qui est de la teste d'un roy sans barbe; et est d'un fin rubis d'Orient: c'est celui de quoi le roy scelle les lettres qu'il escript de sa main." It accords exactly with the head surmounting the royal figure on his coins; and it is a most interesting gem, as illustrating the skill of the gem engraver at so early an age as the fourteenth century

An Arundel gem (Cat. Thec. A, No. 27) termed in the Catalogue a Lombard king

584 Cameo on a Sardonyx. A minute portrait to the right, of Philip II. of Spain, cut in a shallow manner in a white layer on a dark-grey ground, with traces of an upper yellow layer on the hair and collar

An Arundel gem (Cat. Thec. A, No. 128)



No. 535.

No. 275.

No. 590.

No. 586.

No. 499.

No. 145.

585 Cameo on an Onyx. Portrait to the left. The hair in a yellowish layer, face in one of whitish blue, on ground of bluish grey. It is early Renaissance work, representing apparently some personage of that period, perhaps Cosmo de Medici; called, however, in the Arundel Catalogue (Thec. A, No. 104), Clodius Albinus. In chased gold ring

586 Cameo on a Fine Sardonyx. Portrait, to the right, of Philip II., apparently by Jacopo da Trezzo. It is beautifully cut in a clear white layer, with a base of sard; at the back is an eagle standing on a serpent, a mountainous country behind, a motto engraved round it, "Nihil est quod non tolleret qui perfectè diligit."

A gem from the Bessborough Collection (*Cat. No.* 12)

See Illustration

587 Cameo on Crystal. Portrait of Philip II., to the left in armour. It is cut in rather low relief by an admirable hand; it bears on the pauldon·A·F·, the signature of the artist. In enamelled gold border

An Arundel gem (*Cat. Thec. B, No.* 35)

588 A Small Cameo on a Sapphire, representing Henry IV. of France; without doubt a contemporary work

A Bessborough gem, termed Gustavus Adolphus (*Cat. No.* 89)

589 Cameo on Onyx. A contemporary portrait, to the left, of Mary Queen of Scots. It is in rather high relief, and is mounted in the original blue enamel gold locket: it is cut in a white layer with a grey base

590 Cameo on Sardonyx. Portrait, with bust, to the right, of Cardinal Mazarin; boldly cut, though in low relief, in a yellow layer on a light mottled ground. Contemporary work

A Bessborough gem (*Cat. No.* 11)

See Illustration

591 Cameo on a Sard. A bust portrait, to the left, in low relief, probably representing Diana of Poitiers, carrying a quiver behind her. The reverse is an intaglio Venus and Cupid.

An Arundel gem (*Cat. Thec. B, No.* 22)

See Illustration, p. 48

592 Cameo on a Sardonyx. A portrait to the right, in rather high relief and fine execution, of a lady, supposed by Mr. Way to be Lady Alathea Talbot, wife of Lord Arundel. It is surrounded by a setting of enamelled gold, with ten garnets engraved with clasped hands; having been probably a wedding gift. The hair and the drapery are worked in two different shades of red, the face in a white layer, while the ground is black. A third red layer, elsewhere cut away, is employed for the left shoulder. On the back is enamelled a gold tressure on a blue ground

It was an Arundel gem (*Cat. Thec. C, No.* 8)

593 An Intaglio on Yellow Quartz. Small contemporary portrait to the right of James II. Set as a seal

A Bessborough gem (*Cat. No.* 84)

III. SUBJECTS FROM HISTORY AND DAILY LIFE, &c.

(1.) *HISTORICAL SUBJECTS.*

594 Intaglio on a Large Striped Agate. The allocution of Pescennius Niger; who is represented addressing the Syrian Legions, and in the act of landing. It is a cinque-cento work, set so as to be worn as a medallion; an octahedron of spinel adorns the ring for suspension

An Arundel gem (*Cat. Thec. E, No.* 19)

595 Cameo on an Onyx, representing Horatius Cocles defending the bridge. A marvel of cinque-cento work, on account of the multitude of figures and the minuteness with which they are delineated. Mars is represented appearing in clouds, and together with the bridge and exaggerated figures upon it, he is rendered in a white layer, on a base of grey. In gold mount with enamelled edge

An Arundel gem (*Cat. Thec. B, No.* 42)

596 Cameo on an Onyx. Same subject as the last, but finished still more minutely. The hero is represented on horseback, and he and the other figures are not less heroic in proportions than in No. 595

See Illustration, p. 48

(2.) *DIVINATION, SACRIFICES, &c.*

597 Intaglio on a Large Sard, an inch in length. A full-length figure seated, and holding downwards a twig or wand, perhaps an augur taking the auspices

598 Intaglio on a Pale Garnet. A priestess going to a sacrifice raising an incense vessel before her: a lighted torch in the field perhaps indicates, as Mr. King has suggested, the nocturnal character of the Dionysian rites. Very fine Roman work

An Arundel gem (*Cat. Thec. A, No.* 78)

599 Cameo on Lapis Lazuli. Veiled female bust to the left, somewhat like the Philistis on the coins of Syracuse, called by Natter a Sibyl

From the Bessborough Collection (*Cat. No.* 29)

600 Intaglio on a Pale Plasma. A representation of a sacrifice; a man, carrying the implements of sacrifice on his head, drags a goat towards a little altar, on which a woman drops incense, behind her a Satyr plays the double pipes. It exhibits the elegant drawing characteristic of the work on this stone, which was so much in use after the middle of the first century

601 Intaglio on a Hycinthine Garnet. A simple female figure carrying a plate of fruit in her left hand, and a small cantharus in her right, proceeds to a sacrifice. An elegant work, by one of the masters of the last century

602 A Small Cameo on Sardonyx, representing a sacrifice to Jupiter, offered apparently by a bearded Bacchus, and Pan, Apollo, and two female personages. A well engraved and curious little work of the cinque-cento time, in a white layer on a translucent red base. In openwork setting with sapphires and diamonds

It was one of the Medina gems (*Bess. Cat. No.* 35 M)

603 Cameo on Sardonyx. A woman going to a nocturnal sacrifice; a little girl precedes her carrying a flambeau in one hand and an œnochoë in the other. It is cut in a white ivory layer on a base of brown. The work, particularly the drapery, is excellent, and belongs to an early period of Imperial Rome

An Arundel gem (*Cat. Thec. B, No.* 46)

Figured in the "Marlborough Gems," vol. i. No. 43

(3.) *WAR.*

604 Intaglio on a Cornelian. The arms of a warrior, including the sword, greaves, and helmet, hung on a date palm; a ram, representing perhaps Aries as a horoscope, is under the tree; over it the letters MEANDER, Meander, or perhaps Menander, in ligature; doubtless the name of the owner. The work is delicate, and probably of an early Imperial date. Mr. King suggests that this gem may refer to the defeat by Lucullus of Menander, the general of Mithridates. It would seem with more probability to represent the dedication by a Gladiator of his arms and accoutrements after an agonistic victory.

One of the Bessborough gems (*Cat. No.* 68)

605 Intaglio on a Nicolo. A combat between a warrior and an amazon. Roman work

One of the Chesterfield gems (*Bessb. Cat. No.* 33 c)

606 Intaglio on a Yellow Sard. A Thessalian horseman, distinguished by his hat. The horse has the sash of victory (tenia) depending from his head. The drawing is spirited, it is probably by a late Greek artist. The figure recalls one on coins of Larissa and on those of Alexander of Pheræ

607 Intaglio on a Pale Green Plasma. A fallen archer is extracting a spear from his side, while he holds in his right hand a bow. Another warrior is defending him with spear and shield. The work is in fine shallow engraving in the Greek style; but the form of the shield is Roman, and the work belongs, probably, to the early Imperial times, when the plasma was beginning to come into vogue

Figured in the "Marlborough Gems," vol. i. No. 42

608 Intaglio on a Sard, about $1\frac{1}{8}$ inch in height by $\frac{5}{8}$ths of an inch in width. A warrior, nude, with his shield and armour by his side, stands in front of a horse, whose bridle he holds. Probably Greek work. Mounted as a seal

It was in the Arundel Collection (Ar. Cat. Thec. E, No. 16)
Figured as Alexander and Bucephalus in the "Marlborough Gems," vol. i. No. 45

609 Intagio on a Sard. Three warriors (the Horatii) in three-quarter length busts, full-faced; one of them carries a shield with a gryphon killing a deer for a cognisance: the central figure has upon his breast-plate a head, perhaps of Medusa. It is good Roman work, deeply sunk

Figured in the "Marlborough Gems," vol. i. No. 41
Purchased by the third Duke

610 Intaglio on a Sard. A warrior on horseback, guided by Pallas. A late Roman work

611 Intaglio on a Nicolo. A galley. Both the subject and the treatment are late Roman in character

612 Intaglio on a Fine Sardonyx, with a thick upper layer of sard, and an under layer of transparent bluish chalcedony. It represents a full-length nude figure, with the left arm extended, and the right drawn back to the ear, as if in the act of pulling an arrow, or perhaps a boxer about to deliver a blow; in the latter case it may represent Pollux. The head is somewhat after the type of Hercules. The gem is set in a beautiful enamelled mounting, with a white ground and coloured flowers, *temp.* Louis XIII. The work is fine

An Arundel gem (Cat. Thec. E, No. 6)

613 Intaglio on a Fine Sardonyx, with a rich brown upper layer on a white base, and a narrow intermediate yellowish layer. The same singular subject as the last

614 Intaglio on a Large Convex Sardonyx, with deep brown upper layer passing into a white under layer, representing a Greek horseman, with lance and circular buckler, riding at full speed

615 A Large Cameo on Onyx, cut in an opaque white layer, and representing a warrior in bust to the left, with helmet and armour most elaborately ornamented. It is undercut, and in very high relief. In an open gold setting of scroll design, with emeralds, sapphires, &c.

This gem came into the Bessborough Cabinet from the Medina Collection. It had before been in that of Lord Halifax. It passed for King Pyrrhus (Bessb. Cat. No. 38 M)

Figured in the "Marlborough Gems," vol. ii. No. 7

See Illustration

616 Cameo on a Small Onyx, representing a cavalry combat; one standard having the letters S·P·Q·R. An elaborate little gem of the cinque-cento time

617 An Intaglio on a Large Yellow Paste. A Roman warrior riding down a foe. It is a subject frequent as a reverse on Imperial Roman coins, from Trajan to Probus, or even to Constantine

From the Molinari Cabinet

No. 579.

No. 615.

[*Face p.* 108.

618 Intaglio on a Thin Yellow Sard, with a white rim reserved round it, or afterwards cemented on. It is a little microscopic subject of a warrior and a female shaking hands. It is scratched in with the point, and carries the signature L. S. of Louis Siriès, a French engraver of the last century

619 Intaglio on a Fine Banded Agate. Four figures; a man who is seated receives a person, behind whom stand two warriors. The work is in every way worthy of a master hand

620 Intaglio on a Yellow Paste. A triumphal procession

620*a* Cameo on Onyx; a minute gem, on which a bearded warrior stands between two female personages. On one hand is a trophy, on the other a youth sacrifices at an altar. It is probably a Roman work, referring to a victory. In enamelled gold ring £25 Arundel

An Arundel gem (Cat. Thec. A, No. 134)

620*b* Fragment of a Large Cameo on Sardonyx. On the ground is a prostrate barbarian female figure, in an attitude of grief; another figure seems as though blowing a trumpet, while a horse bears a large German shield. The work is extremely fine, perhaps part of a subject representing the triumph of Drusus. The mourning figure, the herald and the horse are rendered in a fine white layer, the rest in a pale brownish sard layer £23 Shuckburgh

This was an Arundel gem (Ar. Cat. B, No. 47)

Figured in the "Marlborough Gems," vol. i. No. 47

(4.) *THE GAMES. THE THEATRE.*

621 Intaglio on a Fine Hyacinthine Sardine. An athlete with the lettering : · :: .·. : OY, which may be read either as ΓΝΑΙΟΥ or ΓΗΛΙΟΥ : but the letters have been polished away till only the points remain. In the field is a tripod with a jar. It has been described as an athlete anointing himself. It may, however, be a representation of the subject of the Diadumenos of Polycletus, of which the statue in the British Museum is supposed to be a copy, and which represents an athlete binding a diadem round his head. Natter in his Catalogue calls it "un Berill d'une beauté achevée" (see No. 43)

£65

Real

It was from the Bessborough Collection (Cat. No. 36), and was formerly the property of Clement V., and afterwards successively in the cabinets of Apostolo Zeno and of Stosch

Figured in the "Marlborough Gems," vol. i. No. 35, where the stone is described as a hyacinthine Sardine approaching the Hyacinth, called by the Italians Giacinto Guarnacino

621*a* Intaglio on a Yellowish Sard. A copy of the last, possibly by Natter's inimitable hand, even to the polished down character of the surface and the lettering of the name being precisely copied. This gem is an admirable illustration of the way in which antique gems could be copied in the last century

621*b* Two Paste Cameos by Marchant, in white on black, on an onyx; also an admirable copy from the famous gem described in 621

622 Intaglio on a very fine Ruby Sard, nearly circular in form. A Discobolus with all the appearance of being good Greek work. The circular form of the gem may be itself in allusion to that of the disc

One of the Medina gems (Bessb. Cat. No. 2 M)

Figured among Worlidge's Etchings

623 Intaglio on an Oblong Sard, slightly convex. A Discobolus, somewhat lengthy in the drawing; an early Roman work of Imperial time. Set in a finely enamelled seal, adorned with fleurs-de-lis

624 Intaglio on a Red Sard, with a "chevron"-formed streak across it. A horse stands with a youth by him who reins him in. It is enclosed in the "Etruscan" border, and is rendered in the shallow manner and with the delicate *technique* of the early Greek style, while also the rein of the horse carries the bosses characteristic of the Greek bridle

One of the Arundel gems (*Cat. Thec. A, No.* 63)

Figured among the Etchings of Worlidge

625 Intaglio on a Cornelian. A small quadriga of Roman workmanship

A Bessborough gem (*Cat. No.* 45)

626 Intaglio on a Banded Agate. An actor in front of a mask on a Term, studying his part. It is Greco-Roman work

A Bessborough gem (*Cat. No.* 62)

627 Intaglio on a very Fine Oblong Convex Sard. A figure, apparently of a comic actor carrying the hooked cane, his attribute. It is spiritedly drawn, and rather deeply cut; probably rather late Greek work. A gem in the Payne Knight Collection, British Museum, represents a similar subject

From the Medina Collection (*Bessb. Cat. No.* 9 M)

(5.) *DOMESTIC AND PASTORAL OCCUPATIONS.*

628 An Intaglio Copy on Cornelian, of the famous signet of Michael Angelo, by Gio. Maria da Pescia, in the Bibliothèque Impériale at Paris

629 Intaglio on a Sard. A sculptor chiselling a bust; a star in the field, and also a Term with a palm branch, a wreath and a vase. Perhaps a prize to a successful competitor, Greek or Greco-Roman work. At the back is the symbolic word IXΘYC directly written

A Bessborough gem (*Cat. No.* 51)

630 Intaglio on a Little Nicolo, representing two persons, perhaps children, rolling two large discs along the ground like the modern Italian nuzzuoli. It is good Roman work

631 Intaglio on a Fine Nicolo. A poulterer carrying on a pole over his shoulders a rabbit and a cock. A nice Roman gem

632 Intaglio on a Very Fine Nicolo. Huntsman accompanied by a dog, carrying a rabbit on a pole. Late Roman work

633 Intaglio on a Nicolo. Herdsman driving a cow. Roman work

One of the Medina gems, termed by Natter Argus watching Io (*Bessb. Cat. No.* 8 M)

634 Intaglio on a Nicolo. A herdsman yoking a bull, having put a ladder against the animal in order to raise the yoke. Roman work

635 Cameo or "Intaglio Rilevato"; a very large oval bloodstone, on which a girl is represented in the manner of Egyptian cameo or carvesque work, as though balancing the astragalus

636 Cameo on an Onyx. A work of the late Renaissance period, in which a male and female figure are represented; the former seated, the latter apparently coming to him for protection. The figures and reserved rim are worked in a brown layer

Arundel gem (*Cat. Thec. C, No.* 20)

637 Intaglio on a Sard. A Spinthriate subject

One of the Medina gems (*Cat. No.* 11 M)

(6.) *URNS, SOUVENIRS, &c.*

638 INTAGLIO ON A SARD. An urn with a basket-work pattern, and two handles formed as of the head and neck of a bird. Roman work

An Arundel gem (*Cat. Thec. A, No.* 72)

639 INTAGLIO ON A FINE NICOLO. A vase; by Marchant

640 INTAGLIO ON A SARD. Female head to the left, in a head-dress of the latter part of the second century; worked, with the direct inscription ΕΥΠΟΡ ΑΙΑ ΠΩΤΙΑ, "May you ever prosper, Potia"

641 INTAGLIO ON A BLOODSTONE. A hand holding out a dead mouse. Work of the second century

642 CAMEO ON AN ONYX; with a device of the hand pinching an ear, and the direct circumscription MNHMONEYE. The device is left in a white layer on a black ground. It is a Roman work

One of the Medina gems (*Cat. No.* 18 M)

643 CAMEO ON AN ONYX. A hand twitching an ear, "aurem vellit," with the direct superscription MNHMONEYE MOY THC ΚΑΛΗC ΨΥΧΗC ΕΥΤΥΧΙ CΩΦΡΟΝΙ: "Remember me, your pretty love, good luck to you, Sophronios:" being a souvenir from a lady. Between the device and the lettering there runs a curious thong, as if articulated, with four knots; perhaps, as Mr. King suggests, the "Heracleus nodus," symbol of wedlock. The gem is cut in extremely flat relief and recalls in its manner the early Byzantine work. It is probably of the fourth century. The device is cut in a thin greenish layer, supported by a horny understratum

644 CAMEO, with an inscription, cut directly in a thin white layer of an onyx, with a black base. ΕΥΤΥΧΙ ΒΕΡΟΝΙΚΗ: "May you prosper, O Berenice" (or Veronica). Roman work

IV. CHRISTIAN AND MEDIÆVAL SUBJECTS.

645 Intaglio on a Fine Bohemian Garnet, cut *en cabochon*, representing St. Michael and Lucifer. It is a fine work of the Renaissance period

One of the Arundel gems (*Cat. Thec. C, No.* 23)

646 Cameo on an Onyx. The Madonna of the Assumption standing on the head of a winged angel, four similar angels' heads being arranged on each side of her; the Madonna's hands are clasped. Cut in a white layer in rather high relief on a bluish base. It is a work of the Renaissance, mounted in a rich gold setting of a vine stem carrying vine leaves

One of the Arundel gems (*Cat. Thec. C, No.* 24)

£120
Read

647 A Minute Cameo. A head cut in a white layer on a red base. An early Renaissance work, described by Natter as John the Baptist

From the Bessborough Collection (*Cat. No.* 88)

648 Three Figures of Saints, worked on a sard, the forms being left in the original colour of the stone, the rest being wrought in white by the action of an alkali on the surface. The figures have tints imparted to them by colours painted under the translucent stone. It was a fanciful mode of working in the sixteenth century

649 A Representation, by a similar treatment of the surface of a red sard, of the entry of Christ into Jerusalem. It is a good composition with many figures

650 A Shell Cameo, slightly convex, representing the Three Kings (of Cologne); cut in pink layers of a shell. It is work of cinque-cento time. One of the heads is represented in darker layers than the rest, as representing Africa, and contrasted with the others representing Europe and Asia

A Bessborough gem (*Cat. No.* 79)

V. MASKS, CAPRICES AND ANIMAL FORMS.

(1.) *MASKS.*

651 Intaglio on a Cornelian. Three-quarter face comic mask, with the name KVINTIL. The name seems genuine, and probably recalls the Roman owner of the gem
A Bessborough gem (*Cat. No.* 39)

652 Intaglio on a Bright-Red Jasper. Tragic and comic masks conjoined. A fine Roman work
A Bessborough gem (*Cat. No.* 41)

653 Intaglio on a Most Excellent Nicolo. A comic bearded mask of fine and early workmanship
A Bessborough gem (*Cat. No.* 63)

654 Intaglio on a Good Nicolo. A Satyric mask with the lettering ΛOYKTEI. The lettering is certainly genuine. It is a fine antique work, and was formerly in the Collection of Gorlæus: vide Dactyl. No. 506
A Bessborough gem (*Cat. No.* 65)

655 Intaglio on a Sard. A full-faced mask of a Davus, or comic slave (the Buffoon). An excellent early Imperial work
A Bessborough gem (*Cat. No.* 64)

656 Intaglio on a Sard. A Silenus mask in front face. Very fine work of early Imperial days
One of the Chesterfield gems, termed by Natter a bust of Plato (*Cat. No.* 22 o)

657 Intaglio on a Mottled Chalcedony. Small comic mask, perhaps representing the "old man" (the *iratus Chremes*, as Mr. King suggests). Spirited early Roman work
One of the Medina gems (*Cat. No.* 6 m, *termed a Nicolo*)

658 Intaglio on a Nicolo. A small comic mask. Roman work
A Medina gem (*Cat. No.* 26 M)

659 Intaglio on a Nicolo. A comic mask, of the time of the third century

660 Intaglio on a Sard. Two masks representing Socrates and Xantippe confronted. A very clever and minute work of the best Roman period
A Medina gem (*Bessb. Cat. No.* 17 M)

661 Intaglio on a Sard. Two masks conjoined; a Roman work.
A Medina gem (*Cat. No.* 15 M)

662 Intaglio on a Splendid Blood Sard. A beautiful caprice, representing a female head conjoined with two Silenus masks. Extremely fine Roman work
One of the Arundel gems (*Cat. Thec. A, No.* 6)

663 Intaglio on Golden Sard. A very beautiful mask of the Bearded Bacchus. Fine and somewhat early Greek workmanship
An Arundel gem (*Cat. Thec. A, No.* 65)

664 Intaglio on a Fine Sard. Three masks, resembling heads of Hercules, Apollo, and Bacchus, with the pedum beneath them. Fi e early Roman work, set in a ring beautifully enamelled in black
An Arundel gem (*Cat. Thec. A, No.* 4)

665 Intaglio on a Red Sard. A deeply cut mask of a Cyclops, highly vigorous in its expression. Probably Roman work of the best Imperial time
Figured among Worlidge's Etchings

666 Intaglio on a Jasper. A mask and a wild boar's head conjugated opposite ways. Under them are written the letters ΘΙΕ, perhaps a play on a word of which the design forms part

667 Intaglio on a Minute Cabochon Garnet. An "aged" mask

668 Intaglio on a Banded Agate cut en cabochon. It is a tragic mask of fine Roman workmanship

669 Intaglio on a Yellow Sard. A mask like a clown's head, with the mouth formed of a scallop shell: probably representing a fountain

670 Cameo on a Splendid Blood-red Sard. A fine mask, nearly full-face; probably antique

671 Intaglio on a Banded Agate, with a group of four masks and the name HELENA across the gem

A Bessborough gem (*Cat. No.* 3 c)

672 Intaglio on a Mottled Green and Yellow Jasper. Three conjoined masks

One of the Chesterfield gems (*Cat. No.* 44 c)

673 Cameo on a Sard. A Satyric mask in high relief

A Bessborough gem. Natter (*Cat. No.* 38) *suggests that the eyes were once represented in metal; or more probably, they contained precious stones that have been removed*

674 Cameo on a Yellow Sard. A comic mask of second century workmanship

A Bessborough gem (*Cat. No.* 40)

675 Cameo on a White Onyx. A small comic mask, probably of Roman workmanship

676 A Minute Cameo on Onyx, representing a spirited little mask rendered in a red stratum; the beard being done in a white layer on a dark ground

One of the Medina gems (*Cat. No.* 24 m)

677 Cameo on Sardonyx. A mask cut on a red stratum, the beard being rendered in a white layer on a dark ground, into which the eyes and mouth are cut down. A ever Roman work

A Medina gem (*Cat. No.* 26 m)

678 Cameo on an Onyx. A Bacchic mask, in which the crown of the head is fractured. An antique work in a white layer on a yellowish base

679 Cameo on a Chert-like Jasper, 1 inch by $\frac{7}{8}$; a stone that occasionally occurs with fine antique work. A front-faced Bacchic mask, in rather low relief. It is a spirited and undoubtedly antique work

680 Cameo on an Onyx. A mask as of a youthful Bacchus; over each brow a little spot of red cornelian represents the corymbi. It is a Roman work, cut in a white layer on a red cornelian base

681 Cameo on an Onyx. Silenus mask, in front-face: a head bound with a fillet with two corymbi. It is an excellent Roman work in flat relief, cut in a white layer on a dark-grey base

682 Cameo on an Onyx. A mask in very high relief

683 Cameo. A front-face mask. In gold frame with loop

(2.) *GRYLLI, CAPRICES, &c.*

684 Intaglio on a Nicolo. A gryllus, representing a bald Silenus head united at the back with a goat's head. A good Roman work

One of the Bessborough gems (*Cat. No.* 67)

685 Intaglio on Jasper, beautifully set. A caprice, in which a Cupid rides a horse, of which only the head and neck are equine, the body being formed of a ram's head eating an ear of corn; the chest is formed by a mask with a projection from the chin, which supports a goat that is disputing with the horse for a wisp of hay; below it is a serpent. The lower part of the design is formed of an eagle tearing a hare, as on the coins of Agrigentum

This elaborate caprice was one of the Chesterfield gems (*Cat. No.* 36 c)

686 Intaglio on a Splendid Blood Sard. A gryllus, in which a peacock and a ram's head are combined with an elephant's head, a serpent, and a Silenus mask. Round it are the letters, ANICE. T. P. S. Work of late Roman time

One of the Medina gems (*Cat. No.* 12 M). *It was published by Berioni at Rome*

687 Intaglio on a Jasper, carrying a gryllus representing a horse's head and neck, a mask, &c., on cocks' legs. Roman work

An Arundel gem (*Cat. Thec. A, No.* 34)

688 Intaglio on a Fine Nicolo. A gryllus representing an elephant's head ingeniously combined with two masks. A pretty caprice of very nice Roman work

An Arundel gem (*Cat. Thec. A, No.* 66)

689 Intaglio on a Cornelian. A goat, a horse, and a boar united to form a gryllus. A good example of Roman work

690 Intaglio on a Beryl. A head of Jupiter, perhaps, of Jupiter Ammon, united to a ram's head, and with a curved neck over it somewhat like the Egyptian Vulture head-dress; in the beak of the bird's head is a small branch, perhaps of olive. The whole caprice is borne upon a pair of cock's legs. A work of a good period

691 Intaglio on a Sard. A Siren: a beautifully cut gem

One of the Bessborough gems (*Cat. No.* 108)

(3.) *ANIMAL FORMS.*

692 Intaglio on a Sard. A ram, or Aries as an astronomical symbol, the fleece being burnt white by an artificial process. It is Roman work

693 Intaglio on an Onyx, cut *en cabochon*. A goat browsing on a large ear of corn is engraved in the top layer, of a coral-red colour. The work is of the ordinary Roman type

694 Cameo on a very small Onyx of Two Goats, cut in an upper white layer

One of the Bessborough gems (*Cat. No.* 49)

695 Intaglio on a Yellowish Sard. A sow: very good work by Marchant

696 Intaglio on a Banded Sard. A bull; a crescent in the field. A nicely executed Roman gem, set in a most handsome ring of the last century, ornamented with twisted vines

An Arundel gem (*Cat. Thec. A, No.* 84)

697 Intaglio on a Good Sard. A bull, represented, by a Roman artist, in the position of the bull on the coins of Thurium

698 Intaglio on a Fine Golden Sard. Four cows; three are standing and one lying down. The gem has the appearance of a work by a good Roman artist

An Arundel gem (*Cat. Thec. A, No.* 70)

699 Intaglio on a Transparent Chalcedony. A cow, in late Roman work. Mounted as a seal

Perhaps the Arundel gem (*Cat. Thec. A*, 69)

700 Intaglio on a Sard. A cow and calf, of good antique workmanship

701 Intaglio on a Cornelian. A horse or ass

Possibly the Arundel gem (*Cat. Thec. A, No.* 98)

40
u hel au

702 Cameo on an Onyx, slightly convex. Two horses; one drinks and the other stands by him. The forms are drawn in beautiful proportion, and it is a work probably by a Greek hand and of high merit

One of the Arundel gems (*Cat. Thec. A, No.* 135)

703 A Glass Paste Copy of the above

704 Cameo in an Onyx. A chestnut horse, represented in his natural colour in an upper layer of the stone, on a dark base layer. The horse is biting at a fetter. A work, from the treatment of its anatomical detail, attributable to the second century

705 Cameo on an Onyx. An elephant trampling on a long and large fish, which he is goring with his tusks. It is a work remarkable for its spirited character and correct design. Mr. King has ingeniously suggested that it alludes to the fabled combats between elephants and monstrous eels in Indian rivers, recorded by Ctesias

706 Cameo on Sardonyx. An animal, perhaps a lynx, cut in a white layer on a brownish-red base. Very nice early antique work
Arundel gem (*Ar. Cat. Thec. A*, 143)

707 Cameo, of a poodle or lap dog. Perhaps Roman

708 A Cameo, apparently representing two dogs wearing comic masks, and probably a Roman work

709 Intaglio on a Nicolo, representing a fox, in Roman work. Mounted as a seal
An Arundel gem (*Cat. Thec. A, No.* 68)

710 Cameo on a Paste in Imitation of an Onyx. A dog, or perhaps a wolf, lying down, seen from above. Cut in a white layer, by perhaps a Roman hand

711 Cameo on an Onyx. An animal like a panther; cut in a tawny upper layer with a mottled black jasper base; the animal is also mottled with spots. Similar setting to 718
An Arundel gem (*Cat. Thec. C, No.* 22), *formerly united to the gem No.* 718

712 Cameo on Mottled Jasper. A panther couchant, seen from above; cut in a brown upper layer mottled with spots, the base being a jasper, reddish and grey. It is mounted in ring. The bezel set with brilliants

£22
Wheler

713 Intaglio on a Fine Almandine Garnet. A lion seen in front-face and somewhat foreshortened; his paw on the head of a stag. A dog behind the lion is skulking off, baying. The work is remarkably bold.

£21
Read

This garnet, No. 57 in Natter's Catalogue, was one of the Bessborough gems. In his Traité, Natter describes and figures (No. xvii.) a similar but less complex gem—a fragment on amethyst—in Lord Carlisle's Collection

714 Intaglio on a Fine Plasma. A lion passant, with his foot on a bull's head. A Roman work, symbolical probably of the sun

715 Intaglio on a Nicolo. A sleeping lion; a well-modelled Roman work

716 Cameo on a Sardonyx. A very fine cameo of a lion pulling down a bull. The lion is in a rich brown upper layer in rather high relief. The bull is rendered in a flat manner in order to take advantage of a thin white layer; the base is dark. The stone has been pierced lengthways by a hole, and another goes through the face of the gem, where a third has also been begun. The work has all the character of genuine antiquity

Purchased for 50*l. by the third Duke*

717 A Cameo in Bold Relief, in cat's-eye, representing a lion's head; the chatoyance of the material giving a remarkable life to a work which is otherwise tame. It is by a cinquecento hand, and is set in a pretty frame formed of golden loops

718 Cameo on Sardonyx. A lion passant, his tail curled under the hind leg. This spirited work is cut in a rich brown sard upper layer, with an under layer of white. It is set in a heavy gold mounting, carefully chiselled on the back in the seventeenth century, and similar to that of No. 711. The work is undercut, and like the panther, No. 711, formerly attached to it: it is probably of sixteenth century workmanship

It was in the Arundel Collection (*Cat. Thec. C, No.* 22)

719 Cameo on a Jasper Onyx. A lion passant, cut in a tawny brown upper layer, supported by a black base. A delicately finished work of the last century

720 Intaglio on a Sard. Three eagles standing upon three altars

An Arundel gem (*Cat. Thec. A, No.* 97)

721 Intaglio on an Onyx. An eagle standing on an altar. Work of the second century; cut in a white layer with a black base, and set as a seal with enamelled flowers—*temp.* Louis XIII.

An Arundel gem (*Cat. Thec. A, No.* 71)

723 Intaglio on a Chalcedony. A peacock standing on a basket, a raven standing on a cornucopia, and a cock between them. A Roman work

An Arundel gem (*Cat. Thec. A, No.* 94)

724 Intaglio on a Nicolo. Representation in Roman work of a peacock and a cornucopia

An Arundel gem (*Cat. Thec. A, No.* 96)

725 Intaglio on a Nicolo. A cock with a wreath in his bill. With the word VIGIL written forwards in the exergue

An Arundel gem (*Cat. Thec. A, No.* 93)

726 Intaglio on a Sard. An owl standing on a branch. A fine work

A Bessborough gem (*Cat. No.* 93)

727 Cameo on an Onyx. A quail, as if fighting, in a red layer on a white ground

A Bessborough gem (*Cat. No.* 83)

728 Intaglio on a Siriam Garnet. A frog. Fine Roman work

A Bessborough gem (*Cat. No.* 87)

729 Intaglio on a Sard. A cicada perched on a caduceus. A delicately worked Roman gem

730 Intaglio on a Green Jasper, with red bands. A scorpion set as a seal

An Arundel gem (*Cat. Thec. A, No.* 67)

731 Intaglio on a Fine Almandine Garnet, cut *en cabochon.* A very fine Roman gem, representing a spider in its web

One of the Medina gems (*Cat. No.* 48 M)

732 Cameo on Sardonyx. The Œstrus, or horse-fly, most perfectly represented, of the natural size and colour, in a translucent brown layer, supported by a reddish under layer. It is magnificent work of the finest Roman period

A Medina gem (Cat. No. 27 M)

733 Cameo on an Onyx. A four-winged scarab of Romano-Egyptian work. Cut in a pale brownish layer on a white base

734 Intaglio on a Fine Blue Convex Aquamarine. A Hippocampus. Beautiful antique work, possibly cut by a Greek hand

735 Cameo on an Onyx. A Hippocampus cut in a whitish layer with a black base; in its original gold setting. The work is certainly antique. Mounted in antique gold setting, with loop

A Bessborough gem (Cat. No. 80)

736 Cameo on an Onyx. A Gryphon in a white layer with a brownish base. It is nice Roman work

A Bessborough gem (Cat. No. 82)

737 Cameo on an Onyx. A nondescript animal, the face and different parts being rendered in differently coloured layers of the stone. It is a conceit of the early Renaissance period

738 Intaglio on an Onyx. Capricorn and rudder. The signet probably of a sailor

An Arundel gem (Cat. Thec. A, No. 100)

739 Intaglio on a Banded Agate. A dolphin and rudder

An Arundel gem (Cat. Thec. No. 101)

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